The Mechanisms of Reception in Tawfiq al-Hakim's Plays

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Introduction

Tawfiq al-Hakim (1898–1987) sparked a thunderous critical debate due to the orientations of his theatrical writings, which were unfamiliar to the heritage of Egyptian drama before him. Dr. Mohamed Mandour, in his book *Tawfiq al-Hakim's Theatre* ("مسرح توفيق الحكيم"), describes Tawfiq al-Hakim's dramatic writings as "thickets" and classifies his non-social plays as mental or intellectual plays. This classification represents the prevailing view in the critical writings that have focused on studying al-Hakim's plays. Dr. Ali al-Rai describes them, saying: "theatre on paper," and describes their author as an artist of thought.

Tawfiq al-Hakim's own behavior toward his plays may have been a primary reason behind the orientations of critical writings. He did not attend the performances of his plays, as is customary for playwrights, nor did he attend initial rehearsals. His theoretical writings, whether presented as introductions to his published dramatic texts or as commentary on them, contributed significantly to prompting most critical opinions to argue that his texts were written primarily for reading. This opinion was supported by the letters Tawfiq al-Hakim wrote to his French friend (André), which he published in his autobiography *Zahrat al-'Umr* (The Flower of Life – 1943).

On this subject, concerning the orientation of Tawfiq al-Hakim's dramatic text, critics wrote many articles to confirm or deny al-Hakim's orientation toward writing drama to be performed on stage, without basing their writings on an analytical study of the techniques of the text and their orientations in al-Hakim's works to support the critical viewpoint.

The researcher believes that studying the mechanisms of reception in Tawfiq al-Hakim's dramas can shed concrete, objective, tangible light on the orientations of the techniques of al-Hakim's dramatic texts, but not from the angle of the social aspect of reception as proposed by Jauss in his later writings, but rather from the aesthetic aspect of the dramatic text itself and its critical foundations that orient it toward a particular type of reception, building on the contributions of Ingarden. This is especially so given that this type of study is still in its

infancy in Arab academic studies in general. The researcher has been preceded in this field in Egypt by two theses for the Master's degree from the Academy of Arts, namely:

1- Hossam Mohamed Atta: *Aesthetics of Reception in the Works of Non-Realist Playwrights in Egypt (1962–1970)*, Higher Institute of Dramatic Arts, 1997. 2- Mohamed Fathy Abdel Fattah: *The Effect of the Artwork on the Receiver*, Higher Institute of Art Criticism, 1993.

The first researcher focused his attention on the social aspect of the aesthetics of reception in a number of Egyptian dramatic texts, including two dramatic texts by Tawfiq al-Hakim: *O Climber of the Tree (يا طالع الشجرة)* (O Climber of the Tree) and *Al-Ta'am li-Kulli Fam* (Food for Every Mouth). In these two texts, the first researcher focused on studying the features of Western dramatic influence, particularly the Theatre of the Absurd, on these two texts. The second research, on the other hand, directed its attention to studying a number of Egyptian plays through an analysis concerned with content on the one hand and studying them from the perspective of the social aesthetics of reception on the other hand.

Furthermore, the researcher has been preceded in studying Tawfiq al-Hakim's drama in particular by a number of university theses for the Master's degree, namely:

- Gazia Ferqani: *The Sources of Tawfiq al-Hakim's French Culture and Their Impact on His Theatrical Art*. Cairo University: Faculty of Arts, 1988.
- Essam El-Din Hassan Abu El-Ela: *Features of the Technical Development of Comedy in Tawfiq al-Hakim's Works*. Higher Institute of Dramatic Arts, 1997.
- Fouad Aref Zeidan: *Tawfiq al-Hakim's Views on Dramatic Literature*. Cairo University: Faculty of Arts, 1977.
- Muti' Ahmed Nashat Heikal: *The Use of Heritage in Tawfiq al-Hakim's Theatre: An Analytical Comparative Study*. Zagazig University: Faculty of Arts, 1995.

The first research dealt with the French intellectual and dramatic sources of Tawfiq al-Hakim's drama, especially in the early stage of his dramatic writing. The second research aimed at identifying the patterns of comedy in al-Hakim's works and studying the technical

development of each pattern separately, indicating the stages of his writing and their aesthetic features. The third research is based on examining Tawfiq al-Hakim's theoretical views on drama and theatre, which he left in the introductions to his published dramatic texts and his independent books, particularly his two books *Fann al-Adab* (The Art of Literature) and *Al-Ta'aduliyya* (Equilibrium). The fourth research dealt with the forms of heritage used by Tawfiq al-Hakim in his plays, including myth, song, and folk tales, especially *Alf Layla wa Layla* (One Thousand and One Nights).

Critical writings have also dealt with Tawfiq al-Hakim's drama in more than one study, the most important of which are:

1. Dr. Ahmed Sakhsoukh: *Tawfiq al-Hakim as a Thinker and Theatrical Theorist*.
2. Dr. Ahmed Othman: *The Classical Sources of Tawfiq al-Hakim's Theatre*.
3. Dr. Ali al-Rai: *Tawfiq al-Hakim's Theatre: The Artist of Spectacle and the Artist of Thought*.
4. Fouad Dawara: *Tawfiq al-Hakim's Theatre – The Political Plays*.
5. Fouad Dawara: *Tawfiq al-Hakim's Theatre – The Unknown Plays*.
6. Dr. Mohamed Mandour: *Tawfiq al-Hakim's Theatre*.
7. Mahmoud Amin al-Alim: *Tawfiq al-Hakim as Thinker and Artist*.

The titles of these studies indicate their content. The focus of the first writer was on studying equilibrium as a philosophy in al-Hakim's work and its impact on his later plays, especially in his call for "our theatrical mold," then studying the impact of the Absurdist trend on three of his dramas: *O Climber of the Tree (يا طالع الشجرة)*, *Al-Ta'am li-Kulli Fam*, and *Masir Sarsar* (The Fate of a Cockroach).

The second book aimed at studying the Greek origins of some of the themes of Tawfiq al-Hakim's plays, especially his classical dramatic writings.

The third book pointed to the orientations of al-Hakim's dramatic writing across three stages: the stage of writing for the theatre, the stage of writing for publication (for paper), and the stage of balance. It is a study that attempts, in fleeting references, to address the technique

of al-Hakim's drama and concentrate on studying the dramatic events and the features of the main characters. As for the fourth and fifth books, their author analyzed the events of some of al-Hakim's dramas and read their intellectual (political) orientations in the fourth book and (social) orientations in the fifth book. Dr. Mohamed Mandour's study attempted to provide a map to help understand the geography of al-Hakim's dramas, along with studying the events of some examples of these dramas and focusing on the ideological aspect. The last book studied the intellectual aspect and the events of some of al-Hakim's dramas.

From the foregoing, it can be noted that the study of the textual mechanisms of reception in Tawfiq al-Hakim's dramas has not been addressed by any of the studies that took al-Hakim's plays as their subject.

The researcher observes – from the doubts raised by critics about whether Tawfiq al-Hakim wrote his dramatic texts for the purpose of theatrical performance, and through the study for which the researcher obtained his Master's degree – that there are various orientations in al-Hakim's drama, and that studying the mechanisms of reception within them can reveal these orientations, especially when studied from the aesthetic angle (pertaining to the dramatic text).

The research problem can be defined in the following question: What are the textual mechanisms of reception in Tawfiq al-Hakim's drama? And what are their types and functions?

This question attempts to pose the fundamental aesthetic issue in Tawfiq al-Hakim's drama, an issue for which contemporary criticism, with its various methodologies, has not provided a single study to uncover those textual mechanisms that orient the theatrical text in a particular direction.

Statement of Method and Tools:

To answer this question, the researcher follows these steps:

First: Studying the internal structure of the dramatic text in Tawfiq al-Hakim's works from the angles of:

1. Action and time.
2. Levels of character construction.
3. Language patterns and their functions.

Second: Studying the nature of the mechanisms of orientation toward the (presumed) receiver. Through the analysis of verbal and non-verbal texts related to the process of the embodiment of:

1. The stage scenography (presumed), including: a) The acting platform. b) The actor's body. c) Décor and props. d) Costumes. e) Lighting and sound effects.
2. Studying the features of the actor's performance, through:

(a) Vocal performance. (b) Gestural performance. © Physical performance.

3- Studying the features of stage movement, music, and sound effects.

This is with the aim of studying Tawfiq al-Hakim's plays in a manner concerned with their orientations toward the (presumed) receiver, which may help answer the general question representing the research problem.

The researcher deliberately selects five of Tawfiq al-Hakim's plays as analytical samples, based on two pillars:

First: The results of the researcher's Master's study, which dealt with the features of the technical development of comedy in al-Hakim's works from 1924 to 1960. Second: Selecting a representative text for each stage of Tawfiq al-Hakim's orientation toward the receiver, selecting two texts in the stage of writing for publication as a separate play, the first at the beginning of the stage and the last at its end, to allow the generalization of the research results. The selected dramatic texts are as follows:

1- *Operetta Ali Baba* – 1926 2- *People of the Cave (أهل الكهف)* (The People of the Cave) – 1933 3- *Uridu an Aqtul* (I Want to Kill) – 1950 4- *Isis* – 1955 5- *The Deal (الصفقة)* (The Deal) – 1956

In addition to analytical references to other examples from Tawfiq al-Hakim's drama, which may be useful in understanding the general orientation toward the receiver.

The study of the mechanisms of the aesthetic orientation toward the receiver is defined within the dramatic and theatrical (presumed) aspects of the dramatic texts under investigation. This prompts the researcher to use the analytical method with semiological analysis tools, especially the achievements of: Ingarden, Iser, Greimas, Pavis, and Anne Ubersfeld, regarding the aesthetic study of the text from the perspective of reception mechanisms. The researcher relies on the following tools:

1- The selected theatrical texts under study.

2- Specialized references in: (a) Semiological analysis. (b) The aesthetic study of reception. © Studies dealing with Tawfiq al-Hakim's drama. (d) Critical writings dealing with Tawfiq al-Hakim's drama.

The researcher proceeds from a premise summarized by the hypothesis that the playwright does not write a play unless he has conceived the elements of its theatrical performance.

A theatrical text written for the purpose of performance presupposes the existence of a prior, integrated theatrical conception. This conception takes shape in one way or another during the writing of the play, which is what Iser calls "the structure of orientation inherent in the text," or what Patrice Pavis calls a textual mechanism employed in specific strategies for the receiver. The researcher can benefit from this in studying the technique of Tawfiq al-Hakim's drama, to arrive at these effective mechanisms in orienting the text in a specific direction toward a particular type of reception. Consequently, it becomes possible to know the targeted receiver, whether the text was intended for performance or reading, or both.

The hypothesis prompted the researcher to conduct a careful, analytical reading of a random sample of Tawfiq al-Hakim's plays that provoked critical debate. From this, the mechanisms of orientation toward the receiver were revealed to him in a tangible, material way that can be relied upon, described, and classified, and through which the researcher verified the validity of the hypothesis. Based on this, he conducts a detailed analytical study aimed at increasing the studied sample to represent Tawfiq al-Hakim's drama, benefiting from previous semiological studies to create an integrated analytical model that helps analyze the textual mechanisms of reception objectively. This aims to uncover this important/obscure aspect in the drama of one of the pioneers of Egyptian theatre (Tawfiq al-Hakim). It represents a serious step on the path of studying reception aesthetically in Egyptian theatre, and can also be used to shed light on the most brilliant contribution in al-Hakim's drama toward writing a published dramatic text, adding to Arab heritage a heritage in the field of dramatic art.

The temporal scope of the research is defined from 1926, when Tawfiq al-Hakim wrote his last play for the purpose of theatrical performance, which is the operetta *Ali Baba*, until 1956, which represents the beginning of the final writing stage in al-Hakim's life.

The researcher divides his research into an introduction, a prelude, and two parts. The introduction deals with the research problem, its importance, previous studies, its steps, models, methodology, tools, hypothesis, temporal scope, and the proposed division of the thesis. The prelude examines the mechanisms of reception aesthetically in contemporary semiology through the contributions of contemporary semiologists, from Ingarden to Patrice Pavis.

Each part is divided into three chapters. The first part presents a semiological study of the dramatic structure of Tawfiq al-Hakim's drama. The first chapter examines the element of action and time. The second chapter studies the levels of character as presented by Anne Ubersfeld. The third chapter studies the nature and patterns of dialogue in Tawfiq al-Hakim's drama. Each of the three chapters is followed by a conclusion containing its findings.

The second part studies the nature of the mechanisms of orientation toward the receiver, their description, classification, and the clarification of their functions. The first chapter

studies the elements of the stage scenography (presumed) in terms of: the acting platform, the actor's body, décor, lighting, costumes, makeup, and lighting effects. The second chapter is dedicated to studying the features of the actor's performance in terms of voice, gesture, and body movement. The third chapter studies the directorial movement, music, and sound effects. The researcher also concludes the second part, each of its three chapters, with a conclusion presenting the findings, then extracts the general research findings in a conclusion that includes all the overall and detailed results, followed by a list of sources and references used.

Prelude to the Study of the Mechanisms of Reception Aesthetically in Contemporary Semiology (From Ingarden to Pavis)

Trends in Western Literary Criticism in the Twentieth Century:

In his book *Critical Concepts* (“مفاهيم نقدية”), René Wellek points out that any survey of twentieth-century criticism must take into account this geographical expansion and the concurrent revolution in methodologies(1).

This brief reference serves as a good starting point for studying the Western critical methodologies that emerged during an entire century—the twentieth century. This century witnessed a clear surge in the field of literary criticism, especially after different fields of knowledge contributed a significant share of attention to literature, such as: psychology, sociology, anthropology, and linguistics.

The map of literary criticism in the West during the twentieth century can be traced, based on the methodological mechanism governing each critical trend, as follows:

Methodology	**Description of Critical Activity**	**Function/Goal**	**Means and Cognitive Influence**
Traditional (Lanson)	Criticism	Explication and Interpretation / Author	Literary Works / Historical Criticism
Textual (New Criticism)	Textual Analysis (Application)	Analysis / Totality	Texts / Positivism and Analytical Philosophy
Structuralism (Linguistic)	Systematic Approach	Unveiling Nature / Analysis and Synthesis	Linguistic Analysis / Linguistics

Methodology	Description of Critical Activity	Function/Goal	Means and Cognitive Influence
Post-Structuralism (Reception)	Reading	Accomplishment of the Act of Reading / Reader	Reading and Reception / Phenomenology(2)

The previous table shows us that the traditional methodology in Western literary criticism was the one that inaugurated the twentieth century, through the achievement of the French scholar Lanson, who dedicated himself to the study of classical literature. His activity represents a purely critical activity, and the aim of his studies was to explain and interpret literary works. His means for this were the literary works themselves, while the cognitive influence from which his critical project originated was historical criticism.

In the second phase, (Textualism) emerged, or as the previous table names it (the New Critical Trend). This critical activity can be described as the creation of analytical studies of literary texts and application to selected literary models. The goal of this was analysis in light of the total unity of the literary text. The means for this were the literary texts themselves, while the cognitive influence was represented by the trends of positivism and analytical philosophy.

In the third phase, (Structuralism) appeared within the Western critical project, concerned with the systematic approach between different literary texts, aiming to uncover structures through the processes of analysis and synthesis, mediated by the tools of linguistic analysis. This is because the framework governing the entire critical process is linguistics. We can also add to Structuralism during this phase both Formalism and Semiotics.

As for the fourth phase, which the previous table calls (Post-Structuralism), it is the phase in which critical studies concerned themselves with reception or reception theory (where their focus is on the process of reading). It aims to study (the act of reading), and its goal is not to know the world of the author or the world of the text, but rather the interest here became the

world of the reader. This phase originated from the achievements of Phenomenology, as will be shown later.

K. M. Newton says in the introduction to his book *Theory of Literature in the Twentieth Century* (“نظرية الأدب في القرن العشرين”): “The reason for the existence of a great deal of controversy and discussion in literary studies is that critics and readers feel that they belong to one community, even if they happen to offer entirely different choices regarding how to read literary texts (…) But the possibility of a different choice will inevitably create a need to justify the choice they have made, and the desire to convince others that this choice is the correct one, and that other choices are wrong, is encouraged.”(3)

By the previous paragraph, Newton means that the general goal of that change in Western literary criticism methodologies is attributed to the fact that those methodologies were nothing but attempts to provide a satisfactory conviction of the correctness of reading. We can conclude from the foregoing that the Western literary criticism methodologies that succeeded one another during the twentieth century began with studying (the author), then (the literary text), then (the reader). This means that most modern studies directed their attention to the process of (reading) as the main goal of writing.

Phenomenological Philosophy and the Turn to the Reader:

The methodologies of Western literary criticism during the twentieth century did not reach a degree of certainty that there is a single correct reading of literary works that could provide us with final conviction. This may be due to the fact that the nature of literature in particular, and art in general, is different from the nature of science.

The researcher wonders about the reasons that led to the changes that occurred in the subject of literary study, from the author to the reader, passing through the text.

If the shift from interest in the author and his life and what influenced him, to interest in the world of the text as an independent world, is a shift from searching for what is subjective to searching for what is objective, then how could men of literature abandon the field of objectivity for the field of subjectivity once again?!

Raman Selden responds to this question, saying:

“The twentieth century witnesses an increasing attack on the objective certainty of nineteenth-century science. Einstein’s relativity cast doubt on what was taken for granted, that knowledge is nothing but a rigorous, ascending accumulation of facts. The philosopher T. S. Kuhn showed that what appears as fact in science depends on the scientist’s frame of reference in viewing the object of understanding.”(4)

This means the occurrence of a regression in literary study from the field of objectivity to the field of subjectivity. The researcher sees that there are multiple/intertwined reasons that pushed literary study to this regression. Among these reasons:

The changes that occurred in Western society during the twentieth century. At the political level, global hegemony shifted from the British throne to the American and Soviet poles after Germany’s defeat in the 1940s, resulting in changes in the structures of European societies after two devastating wars. Just as the Romantic shock affected the value of reason as the

legitimate representative of objectivity(5), political events since the second decade of the twentieth century shocked the European mentality into realizing that science/reason was nothing but a means of destruction, and that objectivity is purely an illusion. This feeling was reflected in Western artistic trends, resulting in the emergence of artistic trends that escaped from objective/real man into the realms of Expressionism, Dadaism, Symbolism, Surrealism, and ending in the Absurd(6).

The Western artist during the twentieth century lost faith in everything rational/objective, general, and organized, so that the world in his view became chaotic, subjective, and private, after realizing that science had brought about the destruction of humanity during the first half of the twentieth century, through which man transitioned from the use of reason to the use of force and violence.

The researcher wonders: Should not literary criticism follow the trends of art, since both are subject to the same civilizational circumstances?

Todorov raises the issue of what is subjective and what is objective, between literature which expresses subjectivity or individuality in its purest form, and criticism which tries to assume the guise of science. Todorov says:

“We must not forget that structural analysis was found as a science that describes the sound system of a language, one sound at a time, and studies the systemic relations in a society, not just literature. When we apply it, we are applying science. What can science do when confronting an individual subject, which is the literary work?”(7)

Todorov means by this that the structuralist method proceeds along a path different from that of the literary work, attributing this divergence to the objectivity and generality of science versus the subjectivity and individuality of literature.

During his lengthy study entitled *Literary Criticism in the World of Einstein* (“النقد الأدبي في عالم آينشتين”), Herbert Muller clarifies that the conflict existing between the man of science and the man of literature during the twentieth century is characterized by balance, especially after

Einstein's (Theory of Relativity). However, he stresses that there is a feeling suffered by the man of literature towards the man of science. Muller says:

"Men of literature suffer a legitimate pain these days. Despite the growing distrust and awe of science, science still dominates the world of thought and puts all other interests in a defensive position. The domineering claims of science are generally acknowledged more than the claims of literature. Science does not suffer from literature's competition as literature suffers from its competition."(8)

It can be observed that there are two currents in the field of literary criticism during the twentieth century. The first began from the second decade until the fifth decade, represented by (Russian Formalism), (Structuralism), (Semiotics), a current that cloaks itself in the robes of scientificity, announcing the objective character in the study of literature.

We can append this current to the achievements of Lanson (New Criticism).

As for the other current, it began after Structuralism and can be called the (Post-Structuralism) current, which includes (Reception) along with (Deconstruction)(9). From the previous division, one can observe the first current's influence by science, while the other current falls under another tendency: the current of philosophy.

Raman Selden traces the impulse that shifted attention from the objectivity of the text to the subjectivity of the reader to the general philosophical thought that appeared on the page of Western thought since just before the twentieth century. He says:

"The modern philosophical trend that focuses on the central role of the reader in determining meaning is Phenomenology (*) or (Philosophy of Phenomena)."(10)

It is worth noting that the term (Phenomenology) was first used in the writings of the German philosopher Johann Heinrich Lambert in the 18th century, and it meant (theory of illusion). Then the German philosopher Kant used it to express the world of phenomena versus the world of the thing-in-itself. The credit for founding (Phenomenology) goes to Franz

Brentano, the direct teacher of the modern philosopher of (Phenomenology), Edmund Husserl (1859–1938)(11).

Dr. Mohamed Enani defines the term (Phenomenology) saying:

"Phenomenology arose in the writings of Edmund Husserl, the German philosopher, whose philosophy takes its starting point from the image of the world in human consciousness. Hence, it denies the possibility of viewing the world as an entity independent of human consciousness, and seeks to reach reality embedded through our experience of it. Husserl considers that consciousness is consciousness of something in every case."(12)

Thus, the image of the world or its appearance in human consciousness represents the fundamental premise from which Husserl's phenomenology proceeds. But his student (Martin Heidegger) rejects the objective view established by his teacher Husserl, as Heidegger's philosophical studies indicate that human existence is the being of Dasein, and that our consciousness projects the things of the world by virtue of being in it. This means that our awareness of the world is contingent on a standpoint, and that our vision must be historical, i.e., our consciousness is momentary and changeable, even if the world remains constant.(13)

Accordingly, it can be said: Some philosophers see that phenomenological analysis does not entirely divest itself of the self, but rather the researching self always reveals its presence. (14)

The researcher here leans towards (Heidegger), who holds that human consciousness is not entirely innocent nor purely objective, since a person's standpoint determines the direction of their awareness of the world, and it is difficult to imagine an objective view from a human self in its awareness of the perceived world.

Because (Heidegger's) view of phenomenology is more realistic, Hans-Georg Gadamer benefited from Heidegger's achievements and applied his philosophy to literary theory in his book *Truth and Method* ("الحقيقة والمنهج") published in 1975. He argues:

“That the literary work comes into the world as a bundle of completed, fully categorized meaning. Meaning depends on the historical position of the person who interprets this work. Gadamer’s ideas influenced the theory of reception.”(15)

The Turn to the Study of Reception in Theatre Aesthetically:

Years before Gadamer, the Polish researcher Roman Ingarden applied phenomenological philosophy to the arts. Pascal says of him:

“The most prominent contributor to uncovering the relationship of phenomenology to the arts, a man whose Polish nationality prevented his fame from spreading, even though he is considered one of the purest exponents of these ideas, and one of the earliest of the generation that came after him.”(16)

Roman Ingarden (1893–1970) is a Polish researcher influenced by German (Phenomenological) philosophy, especially that of (Husserl). Among his most important works:

- *The Literary Work of Art* 1931
- *The Cognition of the Literary Work of Art* 1936
- *Controversy over the Existence of the World*
- *Investigations into the Ontology of Art* 1966(17)

It is noteworthy that Ingarden deserves precedence in uncovering the textual mechanisms of reception in drama. In his book *The Literary Work of Art*, first published in Polish in 1931, also in German the same year, and in English in 1973, Ingarden indicates that there are two texts in the literary work:

The first: is the dialogue or the main text.

The other: is the secondary text, or stage directions.

Ingarden sees that the theatrical performance is (the concretization of the text) of the latter, in the form of stage directions. Ingarden says:

The writer writes, through his stage directions, his conception of the theatrical performance, relying on the fact that the dramatic text, which Ingarden here calls (the reproduction of the dramatic work), is (a production of the imagined) or (the original production), while the theatrical performance is (a reproduction).(18)

Ingarden sees, in the same study (*The Literary Work of Art*), that there is a fundamental difference between the two texts mentioned above, represented in the new mode of expression upon which the theatrical performance is based, in which the dialogue transforms from mere words into living dialogue through the process of acting.(19)

Ingarden means by this that the theatrical performance employs means of expression different from the written word, and thus the static dialogue becomes living dialogue before the perceptive faculties of the audience of spectators.

Generally, Ingarden sees that the artwork is an (intentional) object that has no relationship to external reality. This means he refuses to discuss the artwork from the perspective of comparing it with the real world of objects.(20)

Ingarden means by the principle of intentionality, mentioned above, that the literary work can only be what the author intended during the creative process; that is, the factor of purposiveness or intentionality here is important and necessary, because this intentionality factor directly indicates the writer's use of a specific technical term rather than another, intentionally or deliberately, at a certain point along the path of his creative work.(21)

Perhaps the most important topic in Ingarden's theory of the aesthetic reception of literary works stems from his concept of (concretization), which Pavis explains, saying:

"The theory of concretization focuses on the importance of knowing what the sign refers to (Referent) during the process of building the imaginary world. But how can we obtain this knowledge within the text? Ingarden believes that we obtain this knowledge from within the text itself. As for how this knowledge is placed within the text, that is a matter that depends on the method followed in reading."(22)

Ingarden's statement here means that knowledge of what the artistic sign refers to occurs during the building of the imaginary world, i.e., during the process of reading. This knowledge proceeds from tangible textual mechanisms in the writing technique, which intentionally build the imaginary world purely to create a specific effect.

If Ingarden avoids the social tendency in studying reception in favor of the aesthetic tendency, this is because he believes that:

"Making comparisons between different concretizations of a single work at different historical moments only provides us with the social context specific to a particular historical era, but it does not give us anything about the essence of the work or, as Ingarden says, its approximate meaning. Therefore, studying the series of concretizations of a work through critical texts is important from a sociological perspective, but it does not help us in analyzing or interpreting the artwork."(23)

Thus, Ingarden rejects the social trend in studying reception because it departs from understanding the essence of literary texts to other historical concerns. As for interpreting the dramatic work from Ingarden's perspective, it proceeds through a set of different stations, since:

"The director and his team offer an initial interpretation through the staging, and this interpretation becomes the subject of another interpretation in the case of reception, an interpretation that is taken into account when we try to establish final limits to the possibilities of variation for instances of the work's reception over distant periods and through different types of spectators."(24)

The previous paragraph indicates Ingarden's rejection of the social trend in studying the reception of a literary or artistic work, and particularly this theatrical work. Consequently, Ingarden rejects measuring the receiver's interpretation through pre-prepared questionnaires over distant historical periods, which falls outside the scope of proper scientific study. This is because both the theatrical performance and the receiver are variable factors, and it is impossible to have a valid, controlled measurement of a single process containing two or more variables. This means that perhaps the social trend in studying reception is aesthetically problematic. Pavis tries to explain Ingarden's aforementioned view by saying:

"Meaning in theatre is the usage generated from the performance, a usage that leads us to the interplay of two types of mechanisms:

- Semiotic mechanisms: that generate systems closed upon themselves (the text, the imaginary, aesthetic codes, independent performance systems).
- Semantic derivations: that analyze these systems by linking them to an external interpretative desire, and by the act of each reading.

Referential illusion and segmentation are a complement undoubtedly present at the heart of theatrical pleasure."(25)

Pavis means by the previous paragraph that there are two types of mechanisms that control the interpretation of the theatrical work:

- First: Semiotic, meaning it is subject to the system of the textual/closed sign, so the reference of the relation between signifier and signified is primarily the text. Therefore, Pavis believes that it is easy to identify the semiotic mechanism through analysis, and consequently, the possibility of reaching convincing results.
- The other: It is subject to semantic derivations, which is a branch of semantics concerned with studying words (…) which leads to saying that semantic change is nothing but a change in meaning, where a word acquires, according to this change, a specific or new semantic value, based on psychological, logical, and linguistic factors. (26)

This means that semantic derivations can be characterized by imprecision, as the receiver's referential values play an effective role in interpreting the verbal units of the performance, which obstructs the possibility of determining the intended meaning completely. This is because the theatrical performance engages the receiver in establishing the meaning, and the meaning, according to this aspect, becomes subject to continuous societal changes.

It may seem from the previous explanation that the first mechanism and the second mechanism are similar, but the truth is that they are different, since the reference/society of meaning in the first is the fixed dramatic text, whereas in the latter, it is a mechanism that proceeds from the existence of a textual (or performative) signifier, but its signified proceeds

from the external society, represented by the segment of receivers from the audience, which is variable. Consequently, the first mechanism becomes closed, invariable in its interpretations, while the other is open and subject to living/changeable social interpretation.

In order for Ingarden to find a mechanism for analyzing meaning in the text, he uses (Pragmatics) as an analytical mechanism. Pavis explains Ingarden's concept of pragmatics, saying:

"Pragmatics can be used in the study of the meaning of vocabulary, in addition to studying the nature of the speaker and the addressee, the purpose of speech, the implicit aspects of this speech… etc., and all of this can be employed when analyzing dramatic texts and when analyzing dramatic staging as a strategy for a speech act, which Anne Ubersfeld describes as a situation of enunciation of extreme specificity in theatre, considering that the fictional situation of enunciation merges with a theatrical situation of enunciation."(27)

Ingarden's analytical mechanism thus proceeds from a methodical pragmatics. Pavis defines the term pragmatics generally, saying:

"Pragmatics represents one of the three main branches that fall under semiotics (…) Pragmatics is fundamentally concerned with the study of language, as it is used in the actual linguistic situation. It concerns the relationship between the addressor and the addressee, and the constraints that govern linguistic communication between them."(28)

From the foregoing, it becomes clear that Ingarden's theory of reception proceeds from an aesthetic standpoint, and is fundamentally concerned with the text as an object of perception and study, guided by the study of the mechanisms that govern directing the text in a specific direction. Meaning is studied through an analytical mechanism, namely pragmatics, which is concerned with studying the speech act from its various aspects to extract the intended meaning. Ingarden's theory is based on the idea that the text offers a set of organized opinions through which it can be perceived.(29)

And if Ingarden offers a theory of reception based on how to become conscious of the text and its mechanisms in a direct way, without relying on studying the opinions of a real

audience, then Hans Robert Jauss's theory fundamentally proceeds from a social/aesthetic standpoint, relying actually on the opinions of real audiences. In his study *Aesthetics of the Literary Work* ("جماليات العمل الأدبي"), Jauss points to the importance of studying the effect that the literary work creates in the reader, saying:

"There is no literary work without effect, which presupposes the existence of a receiver, and the receiver's judgments are what clarify the author's works."(30)

Jauss, in the previous paragraph, points to the importance of the role of interpretive communities, which Susan Bennett defines, saying:

"Interpretive communities consist of those who share among themselves a set of interpretive strategies that concern the act of reading (in the traditional sense), but also the process of texts, the formation of their features, and the determination of their goals (…) These strategies exist before the act of reading, and consequently shape the meaning of the material read, and the opposite is not true, as is common."(31)

Susan Bennett intends by the previous statement to enrich the general climate of reception with a set of concepts or keys that formulate the optimal way of reception. It is the process of disseminating concepts before the viewing, which directs the reception process in specific orientations.

Selden criticizes the cornerstone of Jauss's methodology, saying:

"If we look at English literature in the Augustan age, for example, we see that Pope's poetry was judged according to standards based on values of clarity, decorum, and stylistic propriety (matching words to the subject matter), but that did not establish the value of Pope's poetry once and for all. In the second half of the eighteenth century, commentators questioned whether Pope was a genuine poet, and they argued that he was a clever versifier who arranged prose in rhymed molds, lacking the analytical powers required in poetry."(32)

The researcher agrees with Selden's previous opinion that interpretive communities do not issue final values about the reception of a literary work, but rather produce values specific to

their era and geography only, thus they are values of questionable validity.

The researcher wonders: If the direction of reception studies essentially aims to understand the literary work from a new angle, after literary criticism during the twentieth century, as we saw at the beginning of this prelude, took multiple directions, starting with the author and ending with the text, then studying the opinion of an audience of receivers in a specific era and specific geography does not mean understanding the literary work or attempting to approach and become aware of it, but rather means understanding the opinions of this audience regarding the subject of literature.

Selden gave a good example. The change of era changed the view of literary value from one extreme to the other, transforming (Pope) from a brilliant poet into a versifier of prose in rhymed molds. What is the value of relying on these opinions as long as they did not give us an opinion, and did not touch the essence of (Pope's) poetry?

Jauss gave interpretive communities the forefront of his theory as a researcher of reception in the social direction, and he differs from Naumann, one of the serious researchers in reception studies from the social angle. Naumann elevates the status of the literary text and its authority over the receiver, saying:

"If the reader is an active subject in the process of reception, they also become a subject acted upon, as they are subject to the influence of the literary work… The literary work exercises dominance over the reader, just as the reader exercises their authority over the literary work."(33)

The researcher here notes (Naumann's) realization of the authority of the literary text, that authority which requires the scholar to give the literary text the attention of understanding it, because understanding the subject of art emerges from studying the object itself.

Iser, who studies art and its reception from the aesthetic angle, explains the authority of the text and the authority of the reader, saying:

“The term reader can be divided into: an implied reader and an actual reader. The first is the reader created by the text for itself, and is equivalent to (a network of response-inviting structures) that persuades us to read in specific ways. As for the actual reader, they are the one who receives specific mental images during the reading process, but these images must inevitably be colored by the stock of experience present in this reader.”(34)

Iser here explicitly points to the basis of the reception process, and it is not in vain that he places it in the first place in his studies, relying on the world of the text. If (Jauss) relied on what he called interpretive communities in his social approach to reception studies, (Iser) clarifies the existence of both the (implied reader), which appears in the textual mechanisms that build a network of response structures, and then the (actual reader) who receives mental images during the real reading process.

For the (actual reader) to reach a real role in reading the literary text, (Iser) sets a group of conditions that must be met, and he calls this reader (the informed reader). Iser describes him, saying:

The informed reader is a person who:

- Speaks the language in which the text is built with proficiency.
- Is fully knowledgeable of the semantic knowledge that any mature listener brings to this specific task of understanding, which includes knowledge (i.e., experience whether as a producer or as a seeker of understanding) of lexical tendencies, organizational possibilities, idiomatic expressions, professional dialects, and others.
- Has literary competence.

Thus, the reader whose response I am talking about is the informed reader, who is neither an abstract reader nor a real being, but a hybrid… a real reader (myself) who does everything they hear to be informed.(35)

It is noted – from the previous paragraph – that for the actual reader to have a role for Iser, the conditions he adds to them can be described as conditions that apply to the specialized critic, not just an ordinary reader. Despite this, he relies in his studies on the text as a starting

point for studying reception aesthetically, and he did not start from this type of real reader, characterized by conditions that concern the ability to understand literary texts. Iser sees that:

"Any theory of aesthetic response has its roots in the text, while any theory of reception arises from the reader's judgments."(36)

Thus, Iser distinguishes between the study concerned with the aesthetic response to literary texts and the social theory of reception. If he follows the aesthetic direction in his study of reception, or proceeds from the world of the text, he emphasizes the importance of studying the literary text if the scholar is leaning towards studying aesthetic response, because:

"The literary text… provides itself with a mechanism that controls sensory perception in general."(37)

Iser explains the text's position between its structure and its reception, saying:

"One of the most important points in reading any literary work is the interaction between its structure and its receiver. This is the reason why the phenomenological theory of art emphasizes that the study of the literary work must concern itself with the reactions resulting from this text as much as it concerns itself with the text itself. The text offers schematized aspects through which the subject of the work can be understood, while real understanding occurs through the process of transforming it into something perceived by the senses."(38)

Thus, Iser clarifies the importance of starting from the study of the text in terms of its aesthetic response, and this does not negate the study of the literary work in the state of actual reception, through the informed reader whose credibility conditions he previously defined.

If (Jauss's) theory produced what he called the (Horizon of Expectations), where Jauss sees:

"That the original horizon of expectations tells us only about how the work was evaluated and interpreted at its appearance, without this horizon establishing the meaning of the work in a definitive manner."(39)

Then (Iser) proposes another formula to arrive at the criteria of the text's expectations, not relying on what we gather from interpretive communities as in Jauss, but rather this is done in the way Iser explains, saying:

"In general, the (criteria of the text's expectations) can be classified into two types:

- The stock of social norms and literary references provides the background against which the reader reconstitutes the text.
- Expectations may be linked to the social and cultural norms of a specific audience to whom the text is intentionally addressed… This latter type can be seen in didactic and propagandistic literature from the Middle Ages to the present day, where contemporary systems of thought are integrated into the text to help adopt an affirmative stance towards the background provided by these systems. Violating these explicit norms naturally leads to tension, but they themselves construct the reader's attitude."(40)

Iser means by the above that one of the criteria of the text's expectations stems from the background established by the reader that helps them constitute the text, from social norms and literary references, or through their connection to the social and cultural norms of a targeted audience. It is noticeable that Iser concludes his previous paragraph with the possibility that the literary work may cause a shock to the receiver if its structure contradicts those explicit norms.

On the practical level, Iser clarifies the horizon of expectations through a mechanism he calls (theme and horizon), where:

"The structure of (theme and horizon)… allows all attitudes to be observed, their range expanded, and changed. Our attitude towards each theme is influenced by the horizon of previous themes. Since each theme itself becomes part of the horizon during the reading process, it also affects subsequent themes. Each change indicates not only loss but also fertility, as attitudes are refined and their range expanded at the same time… It places the reader in a state at a point from which they can foresee the attitudes that have been crystallized."(41)

This means that the thematic line for Iser is what determines the horizon of expectations for the reader. This thematic line has been carefully drawn by the writer, through the writing

mechanism that guides the reader to expect or to the possibility of expecting the next point in the written situation, based on the series of thematic premises contained in the preceding literary situations in the literary work.

Thus, (Iser) blends the aesthetic and social aspects in the study of reception, even if he leans towards the aesthetic aspect arising from phenomenological philosophy. This is what Susan Bennett clarifies, saying:

"In his study of the phenomenology of the reading process, Iser investigates the interactive relationship between the text and the reader. The strategies of the text, as Iser sees them, offer more than a framework; the reader must evaluate what they read in light of past events and future expectations. It is a reading pattern that leads to a synthetic formula that manifests partially in the text alone and is produced by the reader's imagination alone. Hence, this synthetic formula has a dual character; this synthesis is produced by the reader, but at the same time is governed by the set of signals offered by the text."(43)

This reveals Iser's conviction in the text's dominance over the reception process, and that the text carries its mechanisms of reception within it.

It is true that the receiver directs the text towards their own direction as an active work that is perceived and understood according to cultural and psychological requirements, but they are also, with the same force if not more strongly, directed by the receiver according to the mechanisms of reception arising from the text itself, or according to the foundations that constitute meaning within the literary work. The matter is not as Raman Selden says, like the duck/rabbit puzzle that you see as a duck from one side and as a rabbit from another, but rather the literary/artistic work is formed from foundations and directing mechanisms that make the receiver respond to the paths determined by the artwork itself.(44)

Perhaps the most important point that can be addressed here regarding the relationship between the literary work and the reader can stem from the direction of literary or non-literary reception, or what both Searle and Pratt condensed in their discussion of the concept of (Fictionality) in the receiver, where they determine that when the receiver reads the text as a literary work, it is so, and if they do not see it that way, the text is not fictional.(45)

Of course, the receiver's vision in determining the literariness of the work or its non-literariness has a set of appearances that suggest this literariness or its absence. These appearances exist in formations from the stock of the literary convention established by society. It is assumed that the receiver is aware of the literary traditions that have become a convention in their society. If they find in a text the formations of the specifications of literary traditions, they realize that what they are reading is an imaginary or literary work. The reason for this realization is (awareness of) the set of specifications that distinguish the literary text from the non-literary.

As for the representation of meaning in the receiver's consciousness during reading, Pavis attributes it to his saying:

"The representation of the meaning of the text takes the form of an individual act of building meaning, involving the accumulation of information about the text."(46)

And he wonders: What is the cornerstone or the source of information about the text? Does the scholar follow critical statements outside the text to reach that information? Or does he rely on the information contained within the artistic text?

The objective answer can be based on searching for this information within the text first, then searching through critical statements or the author's own opinions for that information from outside the text.

If we move from the generality of the discussion about the literary text to the specificity of the dramatic text, which was prepared to be a theatrical performance, contemporary Western criticism has discussed this topic in some detail in light of the study of the aesthetics of reception.

Contemporary Western criticism, when studying the specificity of reception aesthetically in theatre, proceeds from two basic ideas: The first concerns dramatic creation at the moment of writing, where Anne Ubersfeld says:

“The theatrical text can be written without a prior theatrical conception. We write from a void, we write for the theatre without having an idea of the theatre. The playwright writes according to or contrary to an existing theatrical system. This means that the theatrical performance in the broad sense precedes, in some way, the text. The playwright… writes in any case without having a clear conception of the materialities of theatre: the shape of the stage, the style of the actors, their manner of delivery, the type of costumes, and other elements that direct the writer towards a specific type of writing.”(47)

Ubersfeld definitively settles the issue of fictionality here. The playwright can create a world without imagining its details: from the shape of the stage, passing through all the uses of visible and auditory theatrical means, and ending with the places of the spectators.

As for the other idea, it deals with the form of the dramatic text and what it consists of, where it can be said that the formal division of the page in any dramatic text, or in the majority of dramatic texts, stems from the thesis that says:

“A distinction is made between the text that we can call the author’s text, which is represented in the stage directions and is often placed between brackets, or written in different letters from the rest of the text”

“and the text that we can call the characters’ text, which is the text spoken by these characters when the play is performed. Through it, it becomes clear whether the scene is a monologue, a dialogue, or a conversation taking place between a number of characters. This printed place returns us to an imaginary place of three dimensions: an acoustic, visual, and kinetic place.”(48)

The previous paragraph indicates that the first formal characteristic of a dramatic text written for the theatre is the clear separating boundary between the dramatic dialogue and the non-verbal texts (stage directions), which Anne Ubersfeld expresses, saying:

"The original linguistic difference between dialogue and stage directions is linked to the subject of enunciation, i.e., the question: Who is speaking? In dialogue, the speaker is that

paper being we call the character (who differs from the author). In stage directions, the speaker is the author himself:

(a) He gives names to the characters (indicating each time the speaker) and assigns to each character a place from which they speak and a portion of the discourse. (b) And he determines the gestures and actions of the characters apart from the discourse."(49)

The discussion about non-verbal texts and verbal texts (dramatic dialogue) here reminds us of the concept of (pragmatics) previously presented by the researcher, which is concerned with studying the speech act in drama. Pavis says:

“The dramatic staging of a text acquires its effectiveness as a speech act only if it monitors the directives of the text that must be sent and received as intended by the author. Here, the dramatic text becomes more than just an instruction booklet, just as dramatic staging is reduced to being the optimal and correct way to theatricalize the text.”(50)

The researcher disagrees with (Pavis) in his previous statement, as the non-verbal texts are nothing but a presentation of the author’s conception of the world in which his characters live. He describes everything related to their external emotions, whether in the form of a gesture or movement, and also describes the color and degree of the voice with which the character’s speech is made. As for the claim that non-verbal texts turn the dramatic text into a mere instruction booklet that reduces dramatic staging, the researcher has previously indicated that pragmatics investigates what the character says and what is unsaid, searching for the meaning of the speech act. Drama as an action is not just verbal texts exchanged or hurled by characters, but it is an action, speech, and behavior. If

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drama expresses speech through verbal texts, it expresses the character’s behavior by sketching this behavior in the form of non-verbal texts. Otherwise, drama, without the non-verbal texts describing the character’s behavior, would turn into dialogues that truly express, or what represents a resemblance to reality, the behavior of dramatic characters.

In another place in his article (*Problems of Theatrical Semiology*), Pavis refers to the concept of pragmatics in the study of drama, saying:

“Staging is not merely the utterance of a text or the lending of a specific vocal performance to understand the intended meaning, but rather the creation of contexts for the process of enunciation, resulting from the interaction of verbal and other non-verbal elements. The final aim of the utterance is the audience; it seeks to include it as a participant in the theatrical process.”(51)

Pavis clarifies here that the optimal benefit from (non-verbal texts) lies in their being clarifiers of the context of the imagined or presumed theatrical enunciation. Hence, (Pavis) completes the possibility of benefiting from the study of non-verbal texts, saying:

“Regarding the description of the process of dramatic staging that can be analyzed directly, all that is needed… is a precise and sufficient descriptive system. As for the vocabulary of dramatic staging as a procedural reading process, it is represented in body movements, the use of voice, and theatrical performance.”(52)

Pavis’s previous paragraph reveals the conclusion he reached regarding how to view non-verbal texts. He sees that they represent a description of the process of dramatic staging with all the vocabulary of this staging. The dramatic staging, whose rules are laid down by the writer, reveals in all its details, through the non-verbal texts, his presumed conception of the form of the theatrical performance/the context in which those verbal texts/dialogue are spoken.

Martin Esslin acknowledges that despite non-verbal texts containing everything related to the presumed theatrical performance, he believes that the dramatic text remains incomplete as long as it has not been concretized on the stage.(53)

Meanwhile, Anne Ubersfeld points out that semiologists, especially the Italians, believe that non-verbal texts are the codes of performance recorded in the text in the form of gestures and signs specific to space, time, and movement revealed by the text.(54)

Ubersfeld denies that non-verbal texts are sufficient and that staging merely has to implement them. She emphasizes that non-verbal texts are like a musical score; the theatrical performance is not an illustration of the text(55), but rather the real formulation of the

imaginary model(56), with the possibility that the receiver can make the theatrical text present in the pages of a book the subject of a practical reading practice.(57)

As for Martin Esslin, he points out that the difference in performances of a single dramatic text goes back to the degree to which the director adopts or ignores the non-verbal texts.(58) Meanwhile, Aston describes the function of non-verbal texts as (lending the printed text the status of a draft for dramatic staging), and they give the receiver an opportunity to read the act of performance through the text.(59) He adds that non-verbal texts are what the playwright sees and hears while composing the theatrical image and dialogue.(60) Pavis points out that they are not binding on any director; the director has the right to adopt the writer's conception or reject it.(61) They provide instructions for enunciating the text in a way that gives the dialogue an imagined meaning.(62)

The researcher clarifies, through the presentation of scholars' views on non-verbal texts, that all opinions deny that they – the non-verbal texts – are a presumed image of the imagined theatrical performance formed by the writer. In all cases, they can reflect the presumed theatrical performance with all its elements.

Therefore, it can be said that the study of textual mechanisms of reception takes two dimensions simultaneously:

- First: Studying the verbal texts in a comprehensive analytical manner that touches upon the reception strategies within them.
- The other: Tending towards studying the non-verbal texts and attempting to reach a study of the elements of the presumed theatrical performance, with what qualifies the receiver to move along specific textual paths.

We can conclude from all the above the following:

First: The content of critical discourse changed after the nineteenth century – just as the subject of criticism itself changed. Critical discourse sought to study the world of the writer, and studies concerned with the issue of individual talent appeared, then these studies turned towards the social factors that influence the formulation of the writer's genius.

Second: The scientific discoveries brought by the last quarter of the nineteenth century and the first two decades of the opening of the twentieth century pushed critical discourse into a new circle of concern. The shift occurred from the world of the writer to the world of the text. The results of these studies appeared during the first two decades of the twentieth century in the contributions of Russian Formalism, especially the studies of the Prague Circle, which led to the formation of both the Structuralist and Semiological methodologies.

Third: The contributions of critical discourse, representing an interest in Structuralism and Semiology, continued, and alongside them appeared a new critical contribution that shifted critical discourse from the world of the text to the world of the receiver. This new critical contribution, concerned with the reader or receiver, divided into two branches:

- First: It tended towards studying the reactions of the receiver through a social study.
- The other: It focused its attention on studying the mechanisms of reception within the literary text itself. This trend was led by the Polish researcher Roman Ingarden.

Fourth: Ingarden revealed the importance of the mechanisms of reception within the literary and dramatic text itself, followed by Iser, Ubersfeld, and Pavis, who affirmed that these mechanisms which Ingarden intended are textually intentional, aimed at determining what we might call the aesthetics of reception.

Fifth: At the same time, this study revealed that researching reception socially is contingent upon the stability of the receiver, which is contested by studies concerned with social reception.

Sixth: Ubersfeld, Pavis, Aston, and others confirmed that the dramatic text actually contains the mechanisms of its concretization, and consequently its mechanisms of reception, based on the fact that the dramatic text contains the possibilities of its performance as an original production.

Seventh: The concerns of modern studies that dealt with the subject of aesthetic reception revealed the possibility of reaching the textual mechanisms of reception by conducting a comprehensive analytical study of the elements of the text themselves (verbal and non-verbal), including achieving the foundations and paths of the text that guide the receiver to the way of receiving the written dramatic text. This can reveal the writer’s intentionality in a

dramatic way: for whom he writes his play – a reader or a spectator? And what can prove or deny Tawfiq al-Hakim's intentionality during the thirties, forties, and fifties in writing for the reader or creating dramatic texts for the purpose of reading or theatrical performance.

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Part One

A Semiological Study of the Dramatic Structure in Tawfiq al-Hakim's Drama (1926–1956)

Chapter One

Action and Time

Preliminary Remarks:

In his book explaining drama, Boulton differentiates between the concepts of Action and Plot. He defines plot in drama as the continuous narration of events, and this sequence relies on some logic. As for action, Boulton stresses that it has a direct relationship with what is embodied on the stage and what the audience of spectators sees before them.(1)

As for Pavis, he defines action, saying: "It is the changing or dynamic element that allows the transition in a logical way from one situation to another. Action is thus the logical temporal sequence of different situations. Narrative analysis corresponds with the fundamental basis from which the text proceeds. A paradigm like:

Equilibrium	**Violation**	**Possibility of Realization**
		Transition
Equilibrium	Mediation	Non-Realization

A state to another, and from a point of departure to a point of arrival, explains exactly the sequence of each action."(2)

This means that dramatic action begins with the violation of equilibrium. As for plot, Pavis describes it in opposition to action. He says about action: “It exists on a relatively deep level, as it consists of general forms of actantial transformations, before we perceive on the surface level of the Fable the details of narrative situations that constitute the plot (…) The plot is visible on the surface (…) We can distinguish the action in Molière’s (*Don Juan*) play

(…) in its various literary sources in a small number of basic narrative sentences. But if we analyze each treatment separately, we must then take into account the events, situations, and adventures specific to each hero, and we must carefully determine the motives, and this is what R. Barthes means in his study of plot."(3)

Pavis's opinion shows that the action is almost the same in all treatments of Molière's *Don Juan* (1622–1673), meaning that the action is the important element or every change that occurs in the network of actants.

As for the plot, it is the particularity of expressing the dramatic action in each treatment of a single theme, such as Don Juan/Molière.

If we return to the classical opinion mentioned by Aristotle (384–322 BC) in his book *On Poetry* (Peri Poitikes), we find him defining tragedy, saying: "It is an imitation of an action that is serious, complete, and of a certain magnitude."(4)

The previous paragraph shows that Aristotle refers to Action as the raw material that is imitated and formulated in a dramatic formulation. What the researcher concluded from interpreting the previous Aristotelian passage with the term (Action) can be confirmed through Aristotle's description of the specifications of tragic action, where he elaborates on the possible forms of action, those suitable for choice in dramatic treatment and those not, based on the purpose of tragedy or the function it serves.(5)

The researcher believes that Pavis's definition of "action" agrees with Aristotle's definition, and both definitions are more precise than Boulton's previous definition; Pavis agrees with Aristotle that (action) is the raw material that the artist imitates and shapes into the plot of his play, while Boulton agrees with Aristotle's view that the plot is the arrangement of events, relying on a certain logic, as Aristotle says: "The plot is the arrangement of events."(6)

The researcher concludes from the foregoing that the plot is the artistic equivalent of action, and that action with all its details is the raw material from which the plot is composed.

Pavis's first definition reveals that the details of action are arranged chronologically, while the plot enjoys an artistic temporal arrangement according to the logic with which it is built.

Scholars of semiology have benefited from the achievement of the linguist (Greimas) in creating a model of actants capable of analyzing the text, the action, or the act. Pavis defines the concept of the model and the functions assigned to it, saying: "The success of the model is due to its clarification of the problem of the dramatic situation, the dynamics of situations and characters, and the emergence of the resolution of conflict. It also has a dramatic role for any theatrical staging, as the model aims to clarify ordinary relationships and concretize characters. Finally, the model gives us a new vision of the character, since the character is no longer a psychological or metaphysical being, but rather an element belonging to a general system of events, changing from the primitive form of the Actant in the deep narrative structure, or the narrative structure of a novel, to the distinguished form of the actor we see as they are on stage."(7)

Pavis presents the development of the model from Propp to Souriau then Greimas, then reveals the development introduced by Anne Ubersfeld to Greimas's model in 1977, making the Subject the function moved by the dual: Sender/Receiver.

Sender → Subject → Receiver ↑ ↓ Helper ↔ Object ↔ Opponent

Pavis comments on Anne Ubersfeld's addition, saying: "This simple modification radically changed the way the model operates. For Greimas, we start from the (Subject) who is built consciously from a Sender towards a Receiver, and the Subject was not determined except at the end, according to the journey of searching for the Object. This concept had the great advantage of building the dual: (Subject-Object) gradually, and defining the Subject not in itself as a Subject, but according to its tangible, concrete actions."

Pavis concludes in judging the success of Greimas's model, saying: "The reason for the success of the actantial model (of Greimas) lies in its flexibility, as there is a final magical composition. Thus, each new situation forms its own model that suits it, and we must expect that the functions among the six slots will be constantly exchanged."

Here, it can be confirmed that Pavis's concept of action arises from the continuous formation and re-formation of the positions of actants within Greimas's model. The helper character can transform into the opponent, or vice versa. The transformations of actantial positions are themselves the units of action, and the model reveals the different units of action from one situation to another in a tangible, concrete way.

As for studying the line of action as drawn in the play in its geometric form, the characters and their motives, this is generally what Pavis referred to as the plot, as described by Barthes in his studies. This means that the plot is not only the structural composition of events, but also the characters' motives that hide behind this structure and represent its foundation for realization.

The plot, then, is the artistic equivalent of action, or it is the dramatic treatment of it, while action is the raw material from which the plot is composed. Some see that the plan for building the events of the play

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or its geometry touches the essence of artistic truth in both ancient and modern theatre, and represents the first steps for the success of the theatrical performance before the audience of spectators.(11)

Alexander Dean sees the same previous opinion and explains it, saying: "Continuity is entirely linked to unity, meaning that every part of the whole must be a development of the previous part or arise from it (…) Continuity requires a logical and probable relationship between the parts."(12)

If we say that the arrangement of a play's events is subject to a special arrangement, according to a special structural logic, then the factor of time becomes an integral part of the core of plot construction. Many studies have dealt with the concept of time. We present in the following lines the most important achievements of these studies as follows:

Dr. Abdel Rahman Badawi says in his study (*Existential Time*): "The doctrines described by predecessors regarding time can ultimately be reduced to three main ones: the natural doctrine represented by Aristotle (…) the critical doctrine or that related to the theory of

knowledge, which was established by Kant and followed by those influenced by him until the end of the last century, then the vital doctrine elaborated by Bergson. In physics, there are two doctrines: the absolute doctrine represented by Newton, and the relativistic doctrine represented by Einstein."(13)

For Aristotle, time is linked to motion, potentiality, and actuality, and is also linked to space.(14) As for Kant, he sees that time is a priori, meaning it is before all phenomena, and it is necessary for every sensory (motion).(15) Dr. Abdel Rahman Badawi traces the theory of moderns in Europe – including Kant, Descartes, and others – to the Christian influence that imprinted European thought after its adoption of Christianity.

Newton divided time into two times: absolute and relative. Absolute time is true, mathematical time without connection to anything external, while relative time is the opposite; it is an external sensory measure of any duration by means of (motion). This latter time is the one used in ordinary life in the form of hours, days, months, and years. It is the time used to measure the motion of celestial bodies, because the astronomers' time is linked to motion, while absolute time is linked to any motion.(16)

As for Einstein's theory of relativity, it sees that time is relative and depends on the frame of reference. This was in 1905, but Einstein modified his theory in 1915 and introduced what he called general relativity. The most important points of this theory are:

- Time is relative.
- Space is curved.
- The speed of light is the greatest possible speed.

Einstein sees the impossibility of separating time and space, as they are a connected whole, and time is the fourth dimension of the three dimensions of space.(17)

As for Bergson's theory, it proceeds from the concept of criticizing the theory of relativity, seeing that the time brought by the theory of relativity is quite different from the known physical time. Hence, there are no new results concerning time as the philosopher sees it, and physics, and consequently the theory of relativity, cannot establish a metaphysics of time.(18)

Gaston Bachelard's study (*The Dialectic of Duration*) reveals the role of time in creating rhythm: the regular event, the song, music, and the signs of time within it. Bachelard says: "The relationship between time and tension is direct between sounds."(19)

Bachelard explains the previous paragraph, saying: "This clearly shows that it is tension which gives time, and that time, once again, is nothing but the result. The extinguished, vague, fusional character of lyrical continuity can thus issue from the vocal impulse; it is a kind of vocal shading that enters into the correct rhythmic calculation."(20)

Bachelard reaches a fundamental conviction: "That rhythm is the only way to discipline and preserve very diverse energies. It is the basis of vital dynamics and psychological dynamics. Rhythm, and not a highly structured song, can provide the true signs for a dialectical philosophy of time."(21)

Time, then, is the creator of the sense of rhythm, and the latter is useful for the signifying factor on the one hand and the psychological factor on the other. Rhythm can reveal happiness, just as it can reveal apprehension and fear, or it may reveal sadness. Rhythm here has its signifying function as active units in time, and it also helps prepare the audience for a specific type of reception of the theatrical work.

Bachelard links time, movement, and life or existence simultaneously. He gives the example of the atom, which can only exist on the physical level in a state of rotation, i.e., motion. If the atom stops rotating, its existence disappears completely.

Bachelard concludes from this, saying:

"It is not permissible to say that the substance grows and manifests itself in the form of rhythm. Rather, it must be said that regular rhythm manifests itself in the form of a specific material substrate."(22) And this means the signifying role of rhythm, and consequently the signifying role of employing time in artistic expression.

Since the early studies of Semiology, scholars have been interested in studying time. Its founder, Ferdinand de Saussure (1857–1913), revealed the role of time in the linguistic sign

under the name of (the linear nature of the signifier).(23)

De Saussure says:

“Language is fundamentally an auditory system, so the relationship between the signifier and the signified unfolds over time. While a visual depiction can present its elements and arrange them simultaneously, verbal utterance lacks this kind of simultaneity and is forced to present its elements in a specific order or sequence that is itself important. In short, it can be said that the pattern of this relationship between the signifier and the signified is a chain-like relationship in its nature.”(24)

This means that for a sign to be characterized as a sign, it must include both the signifier and the signified. The signifier in a written or spoken linguistic sentence depends on time to be completed. If we apply this Saussurean concept to the field of drama, time becomes clearly evident in the completion of the sentence, then the scene, then the play as a whole. This requires time to be accomplished. In a theatrical performance, the components of expression are simultaneous at a particular moment and can be perceived without needing a noticeable lapse of time. But the course of these moments moves like a linguistic sentence in a linear path that is only completed by time.

Anne Ubersfeld divides time in a play into: the time of the performance (…) and the time of the action represented. Clearly, theatrical time is understood as the relationships between these two times.(25)

This means that a play carries within it two types of time. The first is real/actual time, which is the time of the performance perceived by the receiver. The other is artistic time, which is the time of the dramatic events/fictional time. If the time of the theatrical performance is contingent on the production of the dramatic text, or can be estimated

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roughly, especially by those experienced in the process of theatrical directing, then the dramatic time/the time of events can be arrived at through the signs indicating it in the context of the dramatic dialogue, or directly through non-verbal texts (stage directions).

The era of events can fall under the level of dramatic time, where direct or indirect reference to the era of dramatic events represents a key to the credibility of what is happening in the dramatic life of the characters and the words and actions they produce.

Aston and Savona agree with Ubersfeld's view on the initial division of time in a play, stating that there are two times in a play:

"Chronological time, which is the linear temporal sequence of the fable. It consists of the chronological duration of events, i.e., the events as they occur in narrative order (…) and Performance Time, where the spectator in the theatre is aware that there is a limited period of time in which the events occur, and that the sense of spectacle or the limited performance time adds to the tension of the plot time."(26)

In tracking dramatic time in a play, the two authors of the previous view arrive at the technical forms of expressing time and its role in formulating the dramatic plot:

"The construction of events or their organization from chronological time for the sake of forming the here-and-now of the present time: drama, in constructing the time of the plot, can include chronological temporal shifts in the concerns of present dramatic time. This is achieved by means such as:

- The technique of Reportage.
- Temporal transitions between acts and scenes.
- The use of Flashback scenes."(27)

From the previous paragraph, it can be noted that the first technique follows the direct method of the author through non-verbal texts, while the latter two techniques follow an indirect method in dramatic writing, such as deducing the temporal shift or reference from the core of the construction of events or through the dramatic dialogue. The author may also express the second technique (transitions between acts and scenes) through direct non-verbal texts.

We can summarize what has been presented regarding the distinction between Action and Plot: that action is the raw material suitable for dramatic treatment, which the writer imitates. The elements of this raw material are arranged in a historical temporal sequence. The plot is the artistic equivalent of action; it is the dramatic treatment of action. In it, the elements of the inspired action are arranged in a special order according to a special logic, whose purpose is to affect the receiver in a specific way. We can cite the difference between action and plot from the myth of Oedipus; the early events of the myth represent action, or material characterized by dramatic quality, but only after Oedipus's flight from Corinth to Thebes and the complete change in his life that followed. This great change in Oedipus's life represents a dramatic value that many writers have been able to draw inspiration from, along with its subsequent details, in multiple dramatic treatments.

If the plot stops at the limits of arranging the elements of action, this arrangement is also imbued with psychological and dramatic motives and incentives, as Dr. Mustafa Youssef mentioned in his book *Theatrical Concepts* (28). This arrangement is also subject to the authority of time.

If time was an important subject for philosophical theses, as presented by the researcher from Aristotle, Kant, and Bergson, and was studied by natural scientists such as Newton and Einstein, semioticians have been interested in the effectiveness of time and its role in constructing the linguistic and artistic sign.

Scholars of semiotics in theatre have recently been concerned with studying time. Anne Ubersfeld, Aston, and Savona presented a single opinion on dividing time in a play into two times:

- First: Dramatic time, which is the time of the dramatic events.
- Second: Theatrical time, which is the time of the theatrical performance.

We then moved to classifying time technically according to Aston and Savona, where time is expressed dramatically in three main levels:

- 1- Either by direct statement from the author through non-verbal texts.
- 2- Or specifying time between acts and scenes.
- 3- And finally, using the flashback technique.

After that, it remains to study the dramatic action and time analytically through the dramatic models representing the research sample, as follows:

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1 - Operetta Ali Baba 1926:

Operetta Ali Baba is among the early dramatic writings that Tawfiq al-Hakim wrote in his early youth. He began it in Egypt and completed it in France.

It was first performed by the (Sharikat Tarqiyat al-Tamthil) Troupe on the Al-Azbakiyya Theatre on the evening of Thursday, the fourth of November, 1926. The leading roles were played by Zaki Okasha and Alia Fawzi.(29)

The published operetta consists of six acts (30). By examining the original manuscript handwritten by Tawfiq al-Hakim, located at the National Center for Theatre, the researcher found that the operetta in the manuscript differs from the published version as follows:

Manuscript Operetta Text	**Published Text**
* Act One - Scene One	* Act One
* Act One - Scene Two	* Act Two
* Act Two - Scene One	* Act Three
* Act Two - Scene Two	* Act Four
* Act Three	* Act Five
* Act Four	* Act Six

The directional division of the operetta (*Ali Baba*) in the manuscript agrees with the data mentioned in the operetta's advertisement in November 1926 in both "Al-Ahram" and "Kawkab Al-Sharq" and "Al-Hissan", where the advertisement appeared with this text: "Comic Opera in Four Acts and Six Scenes."(31)

If we trace the events of Operetta Ali Baba with careful analytical reading, we can say that the operetta's plot is unconventional. It takes its structure from the method of constructing the original folk literary treatment, as it begins with the exposition of events and characters, then complication, then resolution in the manner of Western drama writing. However, there appears to be more than one issue, and thus the play's events were not treated

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as a single fundamental issue from beginning to end. Rather, there is more than one issue. This becomes clear from following the events and analyzing them through the "Greimas" model as follows:

1- In the first act of the operetta, the dominant concern becomes clear: Ali Baba's need for money after being threatened with eviction from his room, which he rented from his cousin Qasim. Therefore, this situation can be translated through this model:

Sender (Qasim)	**Subject (Ali Baba)**	**Receiver (Ali Baba)**
Helper (Marjana)	Object (Money)	Opponent (Passivity)

The previous model shows that Qasim's ultimatum to Ali Baba to pay or be evicted represents a motivating message for Ali Baba to become a Subject, with money becoming the sought-after (Object). The Receiver of this message is Ali Baba himself. This situation shows how Marjana sacrifices herself for the salvation of her master from his debt by suggesting he sell her to Salah al-Din. Ali Baba's passivity and negativity represent the opponent factor to obtaining money, as Ali Baba neither refused Marjana's help nor accepted it, but took a stance represented in his suicide attempt to escape his crisis.

2- During the second act of the operetta, the author presents the fantastical solution for Ali Baba to escape his financial crisis. During his suicide attempt, he discovers that there is a cave full of gold and jewels owned by fierce thieves. By (coincidence), Ali Baba learns the password that opens the cave door. He seizes the opportunity when the gang leaves and enters the cave, taking enough gold and jewels.

Thus, the events of the operetta shift us qualitatively towards solving Ali Baba's crisis, as follows:

Qasim	**Ali Baba**	**Ali Baba**
The Cave	Money	…

The Sender remains the same: Qasim in Ali Baba's mind, demanding the rent for his room. The Receiver of this message and the Subject are both Ali Baba, while the object is still money. The cave here, with its gold and jewels, is the helper factor, and there are no opposing factors, whether material or moral.

3- In the third act, the events reveal the change that has occurred in Ali Baba's condition from poverty to wealth. In this act, the Subject is Qasim, who strives hard to know the reason that made Ali Baba wealthy. By hiding in the room below and eavesdropping on Ali Baba's conversation with his slave girl Marjana, Qasim learns the secret of the cave. This dramatic situation can be observed as follows:

Ali Baba's Wealth ← Qasim ← Qasim (His Greed) Hiding ← The Mystery of Money ← (…)

Qasim here has determined to know the secret of his cousin Ali Baba's wealth. Driven by greed, he hides in the room below Ali Baba's room to eavesdrop and learn this secret. Indeed, Qasim succeeds in reaching the secret of the cave, knowing its location and the password that opens its door.

The fourth act of the operetta deals with how Qasim became a member of the gang. The author reveals his greed that makes him forget the password, and how Zuraiq, who used to work in Qasim's shop before being fired, deceives his gang colleagues by making them believe he killed Qasim, the thief of their cave, after changing his appearance and naming him Maymoon. This can be presented through this model:

Knowing the Secret of the Cave (Treasure) ← Qasim Greed Knowing the Secret of the Cave (Password) ← Money ← The Gang's Vigilance

By the end of the fourth act, Qasim is a member of the gang.

5- During this act of the operetta, Ali Baba, Zubaida, and Salah believe Qasim is dead, while we see Qasim disguised as Maymoon. The gang leader, Shandahar, discovers that Ali Baba is the thief of their cave. The act ends with the gang marking Ali Baba's house with the intention of assassinating him at night, but Marjana discovers the matter and puts the gang in confusion.

The researcher believes that all the actions contained in this act are characterized as representing an exposition stage for what will happen in the sixth act, and there is no Subject or Object sought.

6- The sixth act is packed with vital and necessary events for the progression of the main dramatic action concerning the character of Ali Baba. Qasim, disguised as a clerk with Zuraiq, learns of Ali Baba's intention to marry Zubaida. He becomes furious and tells Zuraiq that Ali Baba is the thief of the cave. Shandahar is informed of this matter, and Shandahar devises a plan to kill Ali Baba, but Marjana discovers it and foils it. Then Shandahar is arrested and taken to the judge after Ali Baba pardons Qasim and Zuraiq. The general action in this act of the operetta can be represented through the following model:

Revenge	**The Gang**	**The Gang**
Disguise	Killing Ali Baba	Marjana

The previous model shows that revenge as a Sender drives the gang as Receiver to be a Subject, trying to achieve the desire to kill Ali Baba, aided by their disguise in other forms. However, Marjana thwarts this plan and saves the hero Ali Baba, so that he marries her.

From observing the elements of action in the dramatic events, it can be said that there are two dramatic lines that together constitute the plot of Operetta "Ali Baba":

- First: The main line of the plot, in which the active character is the pivotal character of the operetta itself, “Ali Baba”.
- The other: The secondary line of the plot, in which the active character is Qasim, who, as will be shown in the second chapter of this part, represents the antithesis of the hero “Ali Baba”'s character.

In the first act, the author begins to define the nature of the main dramatic line, where the hero Ali Baba declares his desire for happiness, represented by money and love. In the third act, Qasim discovers the secret of the cave, falls into the gang’s clutches, and then becomes one of their men. In the fifth act, the author presents the two dramatic lines of the operetta in parallel, through the disguise trick used by Zuraiq and Qasim, joined later by the gang leader “Shandahar” in the sixth/final act. The two lines converge in the plan to kill Ali Baba at the hands of the gang, which fails due to Marjana’s intervention to save her master Ali Baba.

The researcher sees that the linking factors between the actions of the plot tend to be classified under two basic logics:

- First: Realistic logic.
- The other: Fantastical imaginary logic.

The first logic links most of the dramatic actions, and they are subject in their construction to rationality. As for the remaining actions, specifically those concerning the cave, they are imaginary actions, whose purpose is: either to change the course of events and change the hero’s fortune from misery to happiness, or to create suspense.

It can be said that the imaginary logic caused the writer to fall into most of the weak areas of the plot, especially in its relationship to elements subject to realistic logic. Perhaps the most important feature of the plot’s weakness here, from the researcher’s viewpoint, is the link between Ali Baba and the gang members. The author presents two link signs, one original and the other a false, superfluous one. The original link sign is represented by Shandahar’s discovery, while disguised as a beggar, who meets Ali Baba by chance, which prompts Shandahar to try to kill him before the final act of the play. But the author continues to invest

this sign, as Shandahar begins to uncover the secret of Ali Baba's theft of their cave through Qasim's confession to Zuraiq in the sixth act of this truth, after Qasim becomes jealous of Ali Baba, who is holding a wedding to marry Zubaida/Qasim's wife. As for the false link sign, it is Qasim, whom the author invests in creating a link between Ali Baba and the gang. He preferred to invest him as a source of laughter throughout the three acts from the third to the fifth, and he increases this investment during the first half of the sixth act, then returns to investing him dramatically by revealing Ali Baba's secret regarding the cave.

The researcher also sees that the repetition of some information represents one of the areas of weakness in constructing the plot here. For example:

- Repetition of the information about Ali Baba's need for money.
- Repetition of the information about Shandahar's plan.

There is also a technical error in formulating the actions of the sixth act; when Qasim confesses to Zuraiq that Ali Baba showed him the secret of the cave, Zuraiq expresses his ignorance of this matter, which contradicts what was mentioned about the gang's movement at the same time and their careful plotting to kill Ali Baba.

Among the areas of weakness in constructing the plot here, as the researcher sees it, is the evacuation of the (presumed) stage by the call to prayer in the third act, and the entry of the police to clear the market of vendors. The researcher sees this as an artificial trick, because Qasim's shop remained open, containing both

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Salah al-Din and Zubaida; what applies to the vendors must necessarily apply to Qasim's shop and the characters it contains.

In addition to this, there is the weakness of the trick of Qasim and Zuraiq entering Ali Baba's palace for the first time in the sixth act. At the moment the servant tells Ali Baba of their need for two clerks to count the money, Qasim and Zuraiq enter without any preparation, disguised as clerks. It is an artificial trick that the author invests to provoke laughter in a realistic framework.

There are also actions extraneous to the actions that construct the operetta's plot, such as the second situation in Scene One of Act Two, where Ali Baba and Marjana eat a pie with ghee. Deleting this entire situation would represent a value of cohesion for the dramatic plot construction here.

If we move from studying the plot in terms of its action elements, event transitions, construction logic, and areas of weakness, to studying time, we find that the first reference to time issued by the operetta here reveals that the author deliberately marginalized the era in which the events occurred, describing it as a realistically imaginary time, even though he specified in some acts of the operetta the time of the embodied actions in a way that serves the dramatic plot. At the beginning of the first act, the author indicates, through the dramatic dialogue, that noon is the time of action here, linked to the noon call to prayer.

In the last third of the first act, Qasim mentions that the deadline for Ali Baba to pay his overdue rent is before the sunset prayer.

In the middle of the second act, Marjana tells her master Ali Baba that the time for the auction of Ali Baba's belongings has come, meaning that the time has not exceeded sunset of the same day.

The actions of the same second act continue in normal chronological sequence, without any notable temporal shifts.

At the beginning of the third act, we learn that night has fallen, the night of the same day on which the events of the first act began, as Marjana stands waiting for the arrival of her master Ali Baba. For the rest of the fourth act, there is no indication of time. In it, Qasim transforms from someone desiring quick wealth by obtaining the cave's contents of gold and jewels into one of the gang members.

At the beginning of the fifth act, whose actions take place on the afternoon of one day, we learn from Zubaida that Qasim left yesterday and did not stay at home, indicating that Qasim left the same night as the events of the first act, and the events of the fourth act take place the afternoon of the following day.

At the end of the same fifth act, the events shift temporally from the afternoon to the night of the same day. The separator between the two times is Marjana's song, in which she reveals her confusion after seeing what the gang decided regarding eliminating Ali Baba.

Between the events of the fifth act and the sixth act, the author indicates a time span of three months, through Zubaida's words, which justifies the possibility of Ali Baba marrying Zubaida according to Islamic law, especially since they believe Qasim is dead. The events of the sixth act end with nightfall, as indicated by Marjana.

This means that the first four acts of the operetta occupied a dramatic time of one day, and the fifth act's events occur the following day, while the sixth act's events occur three months after the time of the fifth act's events.

The researcher asks: What is the dramatic necessity for indicating the temporal units here during the operetta's action?

The answer to this question lies within the logic with which the author built the operetta's plot. From the context of events, Ali Baba is forced to flee/commit suicide far from his area, discovers the secret of the cave, takes what gold and jewels he can, and returns after buying clothes and food to Marjana. While he is informing her about the cave, the hidden Qasim eavesdrops, goes the same night, and is captured by the gang. All these events are successive without interruption, which led the author to confine them to one day from noon to night. The next day can reveal Qasim's absence, then his appearance disguised with Zuraiq, and the act continues in its temporal sequence until the night of the same day.

To justify the possibility of Ali Baba marrying Zubaida, shocking the audience's feelings and creating what is called suspense, he places three months between the events of the fifth and sixth acts. For the ending to be happy, it is revealed that Qasim is still alive, so he retrieves his wife Zubaida, and Ali Baba is left with the one who saved his life (Marjana).

Thus, it can be said that the time of the operetta's events helped shape the realistic logic in constructing the plot, despite it containing fantastical units that played an effective role in changing the fates of Ali Baba and Qasim.

It is worth mentioning that the event transitions – from the change of actants throughout the play's plot – as the researcher previously explained here – and the temporal shifts have shaped the distinctive dramatic rhythm of this operetta, along with the other elements that will be mentioned in the following chapters of this study.

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2 - *People of the Cave (أهل الكهف)* (The People of the Cave):

On February 12, 1934, Dr. Abdel Rahman Sidqi published, in *Al-Risala* magazine, a lengthy article about the source from which Tawfiq al-Hakim drew the theme of his play *People of the Cave (أهل الكهف)*. He identified it as "Al-Baydawi's Interpretation" of Surat al-Kahf. In it, Dr. Abdel Rahman Sidqi shows how Al-Baydawi's interpretation included the details of the play's subject on the one hand, and also contained the names of the youths of the cave, including: Maximilianus, Marnush, and Iamblichus, in addition to the dog that accompanied them.(32)

The researcher agrees with the previous opinion, as Al-Baydawi's interpretation relied on some Christian sources to complete the details of the subject of (The People of the Cave). The most important of these details relates to the story of the (Seven Sleepers) mentioned by the Syrian bishop "James of Sarug," who died in 450 AD, in his sermons.(33)

In an article by Habib al-Zahlawi published in *Rose El-Youssef* magazine on December 6, 1935, the curtain is lifted on the existence of a novelistic source from which Tawfiq al-Hakim drew the theme of *People of the Cave (أهل الكهف)*, especially what relates to the love story between Maximilianus and Priscilla, with all its details, from the novel *Looking Backward* by the English novelist "Edward Bellamy."(34)

Tawfiq al-Hakim published the play *People of the Cave (أهل الكهف)* in 1933 after printing a limited number of copies at his own expense and distributing them to those involved in journalism and literature. The play achieved resounding success, placing Tawfiq al-Hakim's feet on the ladder of recognition of his talent as a person of unique artistic skill beyond doubt.(35) The play found approval from major literary and critical figures in Egypt at the time. Dr. Taha Hussein described it in *Al-Risala* magazine on May 15, 1933, saying:

"…It is the first story placed in Arabic literature that can truly be called a dramatic story, and it can be said that it raised the standing of Arabic literature and enabled it to stand as an equal to modern and ancient foreign literatures."(36)

Dr. Taha Hussein says in another part of his article:

"… [Tawfiq al-Hakim] did not narrate a tale as known by Christian traditions and what is mentioned in the Quran. Rather, he breathed into the People of the Cave another life that has strength, fertility, and a philosophy that enables it to connect with complete human life across different eras and environments from angles other than the one the Quran and Christian traditions were concerned with."(37)

Dr. Ali al-Rai says about it: "The play *People of the Cave (أهل الكهف)* is the second of al-Hakim's intellectual plays, after he turned his back on (embodiment) plays."(38)

Perhaps Dr. Ali al-Rai's previous opinion explicitly states that *People of the Cave (اهل الكهف)* is one of Tawfiq al-Hakim's intellectual plays, which its author did not intend to write for the purpose of theatrical performance. The researcher sees that this previous opinion and other critics' opinions on the same subject were inspired by the statement spread by Tawfiq al-Hakim in many places in many of his writings. In his book *Zahrat al-'Umr* (The Flower of Life) 1943, he says:

"It [People of the Cave (أهل الكهف)] is neither modern nor historical, nor even a true dramatic story. I do not even call it literary dialogue for reading alone, for its composition for representation did not cross my mind at all (…) My goal today is to give dialogue a purely literary value, to be read as literature and thought."(39)

Tawfiq al-Hakim justifies creating stories in a refined literary dialogue form without the goal of representation, saying in his book *Adab al-Hayat* (The Literature of Life):

"The art of representation in the Arab East has not yet firmly planted its feet. Since acting troupes in our Arab countries are generally neither stable nor continuous, the play's

connection to representation led to its submission to the same fate (…) This is what made me think of separating the fate of the play from the fate of representation."(40)

In an article in *Akhir Sa'a* magazine issued on June 16, 1954, Tawfiq al-Hakim mentions that *People of the Cave (أهل الكهف)* was performed in Italian in the city of "Palermo," and the spectators were of various European nationalities. He mentions that the performance met with great success.(41)

The researcher sees that Tawfiq al-Hakim's aforementioned opinion can be summarized as: he wrote his play *People of the Cave (أهل الكهف)* as a literary work for the purpose of reading, and the following paragraph explains that the play's success when performed in Italy is due to factors specific to the director, troupe, theatre, and other performance circumstances. The researcher wonders: Why did Tawfiq al-Hakim incline to this opinion, and lead

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the critics of his time to affirm what he claims? His play *People of the Cave (أهل الكهف)* was first performed on the night of December 12, 1935, to inaugurate the activity of the National Theatre Company, directed by and starring the artist Zaki Tulaimat. Strangely enough, the audience present consisted of dignitaries and notables, including the Minister of Education and some of his ministerial colleagues, the President of the Royal Linguistic Academy, the Head of the Arab Acting Promotion Troupe, press figures, and Dr. Taha Hussein. Meanwhile, the author did not attend the opening of his play and went to watch the play *Hukm Qaraqush* at Al-Rihani Theatre that night.(42)

The researcher cites here a detailed description of the opening night published by a journalist in the newspaper (*Misr*) the following day, saying:

"At exactly nine o'clock, the esteemed reciter Sheikh Ali Mahmoud began reciting Surat al-Kahf with his beautiful voice. Everyone listened to him in silence. Scarcely had he finished before the National Company began performing the famous play *People of the Cave (اهل الكهف)*. The actors excelled greatly in performing their roles, and the audience could barely restrain themselves from clapping for them after the end of each act (…) Scarcely had the performance of the play ended at about one in the morning before the hall resounded with loud applause, indicating admiration and approval."(43)

This indicates the success that *People of the Cave (أهل الكهف)* enjoyed when the National Acting Company inaugurated its theatrical activity with it.

If we review the articles written in Egyptian newspapers at that time, we find the same previous opinion widespread in them. Admiration even extended to other elements of the performance, such as direction.(44)

The People of the Cave consists, in terms of external structure, of four acts. The author did not divide each act into scenes, sights, or tableaux, but rather each act represents an independent scenic unit. If we examine the play's plot, we find that the movement of actants within it proceeds as follows. The first act represents an exposition or setting of actants, where actants form according to the following model:

Love	**The Youths**	**Care**
The Fisherman	Escape	The Tyrant King

The previous model embodies the position of actants within the first act. Love represents the Sender motivating the Subject, represented here by the three youths of the cave (Maximilianus, Marnush, Iamblichus) towards agreeing to achieve a specific goal/specific Object, which is exiting the cave, in order to care for those each loves. Maximilianus wants to leave the cave to care for Priscilla, the daughter of the tyrant king, who converted to Christianity through him and married him in secret. Marnush wants to leave the cave, motivated by love, to care for his wife and child who believe in Christianity, as his marriage and fatherhood occurred secretly without anyone knowing but his friend Maximilianus. Then Iamblichus, the shepherd, wants to leave to tend his sheep in a safe place known only to him. The presence of the tyrant king Decius hinders the three's desire, threatening the lives of Maximilianus and Marnush after learning of their secret Christian faith while they served as the king's aides. The fisherman, whom Iamblichus met, helps the three youths escape. Using his old clothes and coins, which had been out of circulation for three hundred years, he gathered some men and attacked the cave, dragging the three youths to the king's palace.

In the second act, Iamblichus separates from his companions after leaving the palace to see his grazing sheep, where he discovers the bitter truth: he slept in the cave for over three hundred years, and everything has changed in the city of Tarsus.

The Sender here manifests in the factor of alienation, where Iamblichus's feeling of estrangement after realizing that temporal estrangement was followed by spatial loneliness. Over three hundred years, the city's features, its people's clothing, their features, and their expressions have changed.

This is what makes alienation (as a Sender) drive Iamblichus towards the cave, desiring death, and achieving his desire to leave the palace for the cave in the middle of the second act. As for his companions Maximilianus and Marnush, they resist what Iamblichus tells them and do not believe him. Therefore, the basic model during this act is formed in the following situation:

- Love ← Maximilianus/Marnush ← Illusion
- Illusion ← The Beloved ← Iamblichus

The previous model shows that the value of love represented the Sender factor here, through which both Maximilianus and Marnush are propelled towards meeting their beloved. Maximilianus wants an emotional meeting with his beloved, Princess Priscilla. What helps him proceed to achieve this desire is the illusion of his belief that Priscilla, the king's daughter/the granddaughter, is the same as his beloved Princess Priscilla, the daughter of Decius. Thus, love drives Maximilianus to illusion, and Iamblichus's advice finds no place in Maximilianus's mind to convince him of the truth. This forms the dramatic irony here.

As for Marnush, the value of love for his family – his wife and child – drives him (as a Sender) to form a desire (Object) he wants to reach, helped by the illusion that dominates him that he spent only one night in the cave and that his wife and child are still waiting for him.

For this reason, the entire act remains a place for declaring Marnush's desire to achieve his dramatic desire. He does not leave to achieve it until the end of this act, and he is not affected by the main obstacle represented by Iamblichus's realization of the truth.

In the third act, Marnush reaches full realization of the truth: that he and his companions slept in the cave for three hundred years, that life in the city changed to the point of feeling alienation, and that his wife and child died nearly three hundred years ago, after his son lived a life full of heroism in the Roman army until he died as a martyr at the age of sixty. Marnush is unable to believe this truth. He has not yet exceeded forty, and his son died three hundred years ago after living a full sixty years. Hence, he decides to go to the cave to die there.

As for Maximilianus, he forms the driving actantial movement during this act, and this can be observed as follows:

Love	Maximilianus	Love
Priscilla the Granddaughter	Priscilla	Iamblichus and Marnush

The previous model shows that love (as a Sender) propels Maximilianus towards Priscilla (as an Object), but the illusion created by the complete resemblance between the beloved Priscilla and Priscilla the granddaughter makes Maximilianus believe nothing has changed, making love the final station of (Reception).

This is what makes (the Opponent) represented by the realization of Marnush and, before him, Iamblichus, weak compared to the dominance of love's power and Priscilla's presence.

The scale of Marnush's realization, and Iamblichus's before him, begins to weigh heavier, little by little, when Priscilla confronts Maximilianus with her truth: that he slept for three hundred years and that his beloved/the grandmother died at the age of fifty during that period.

When Maximilianus reaches full realization, with the dissolution of illusion and perception of the truth, he decides to follow his companions to the cave as a refuge and await death. This means that the dramatic irony built by the author from the first act, concerning the youths of the cave's realization of the truth, is uncovered in three stages:

- First: Iamblichus's realization in the second act.
- Second: Marnush's realization in the middle of the third act.

- Last: Maximilianus's realization at the end of the third act.

In the fourth/final act, Maximilianus explicitly confesses that he loved Priscilla the granddaughter, but death befalls him, after having befallen Iamblichus and Marnush. Priscilla and Gallus enter, and we learn from them that the king decided to seal the cave and make it a blessed place. Then Priscilla declares that she loved Maximilianus, searches for him among the corpses, and sees him struggling with death. He confesses his love for her implicitly, then departs life. Here, the action model is formed through the following actants:

Love	Priscilla	Death / Immortality
Love	Gallus	Staying in the Cave (…)

The previous model reveals that Priscilla decided to stay in the cave and be sealed in it to die alive with the one she loved. She was helped by her love for Maximilianus and by her tutor Gallus. They represent the (Helper) factor in the absence of the (Opponent) factor. The Sender here remains love, which drives Priscilla to stay in the cave for the goal of dying alive, believing that in death there is immortality. Thus, the play ends with this ending, which some critics objected to. Dr. Mohamed Mandour describes this ending as an affirmation of Tawfiq al-Hakim's passive philosophy, while Naji Naguib describes it as a voluntary, featureless ending (45), and Dr. Ali al-Rai describes the play's ending as a melodramatic, tragic ending (46) (47).

All these opinions indicate that the author did not conclude naturally from the reality of the play's events, which agrees with the researcher's opinion. The ending here is not a probable or inevitable result of the preceding events/premises. It could have ended with the end of the third act, as the third act ends without essential dramatic questions, especially after the three youths returned to the cave hoping for death, feeling unable to continue living in their city after three hundred years.

From the foregoing, it can be noted that the play's plot relies on a fundamental irony with two sides: illusion and truth. During the journey of shedding illusion to reach the complete

truth, the play's action is completed. Thus, the journey of unraveling the irony from illusion to truth was formed through two mechanisms: First: Narrative, coming from the words of Iamblichus and Marnush. The other: Visual, occurring through the visible situation between Maximilianus and Priscilla, which ends with Maximilianus's conviction to escape from the life of alienation towards death.

Hence, the visible action constitutes an original reception mechanism here, as reading the play stirs the receiver's emotions just as seeing it on stage does, but to a lesser degree. This will be clearly shown when studying other reception mechanisms in the following chapters of the study.

As for the element of time, references throughout the play clarify and explain it. The awakening of the three youths occurs on the afternoon of one day, then they are taken to the king's palace on the same day (48). Then a reference indicates that Maximilianus spends a whole night in the king's palace between the second and third acts (49). In the fourth act, Priscilla says to Gallus:

"… I waited deliberately throughout this month (50)" and shortly before, Gallus says: "They are inanimate corpses as you see, and it has been about a month since they were locked up without food…" (51)

All this means that the events of the play occupied a time period of one month and two days. The author benefits from the second day after the king's discovery of the youths of the cave in legitimizing Maximilianus's longing and yearning for Priscilla, as he spends the night in the palace where she lives without seeing her. He also benefits from it by having Marnush discover the truth after spending a night outside the palace searching for his family. As for the month separating the third and fourth acts, it helps bring the youths to the condition of death, which assists in ending the play's events. Thus, it can be said that the dramatic time here helped lend an aspect of rationality to the events.

3- *Uridu an Aqtul* (I Want to Kill): 1950

In 1945, Tawfiq al-Hakim signed a contract to write weekly for the newspaper *Akhbar el-Yom*, and this contract continued until 1948 (52). During this period, Tawfiq al-Hakim wrote thirteen plays, twelve of which are one-act plays, and only two are four-act plays. These thirteen plays are characterized by being all written in classical Arabic. The reason for this seems to be his intention to publish them as weekly episodes in *Akhbar el-Yom* newspaper.

In 1950 alone, Tawfiq al-Hakim wrote ten plays. He wrote nine of them as one-act plays, while only one play is four acts long. The one-act comedy *Uridu an Aqtul* was the one with which Tawfiq al-Hakim opened the year 1950.

If Tawfiq al-Hakim wrote one-act plays from 1946 until 1975 for the purpose of publication in daily newspapers like *Akhbar el-Yom* then *Al-Ahram*, this definitively means that Tawfiq al-Hakim wrote this type of play (one-act plays) specifically for publication. The researcher asks: Did the technique of Tawfiq al-Hakim's one-act play, which indicates what it contains of textual mechanisms of reception, orient itself towards the receiver/spectator-reader?

This can be studied by examining a model of them, the comedy *Uridu an Aqtul*, which occupies the middle of the period of writing this type, noting that some of these plays were performed on Egyptian stages. The comedy *Uridu an Aqtul* was performed in 1969 (53).

Greimas's model represents the movement of dramatic action in *Uridu an Aqtul* in several situations. The first begins with the spouses, where each wishes to sacrifice their life for the other to live. Thus, this situation can be represented through Greimas's model as follows:

- **Sender (Love) ← Subject (The Spouses) ← Receiver (Love)**
- **Helper (Absence of a test) ← Object (Desire for life for the other) ← Opponent (…)**

In this situation, which mostly occurs on the narrative level, the spouses exchange expressions of love, and each declares to the other that they would rather die themselves so the other may live. On the level of embodied dramatic action, the husband stands before us writing the insurance policy, making sure his wife does not know. He believes that just

knowing what he intends – to take out a life insurance policy where the amount goes to the wife upon death – would shock her. This completes the first dramatic situation.

The formation of the second dramatic situation and the play's action begins with the entry of (Siham), the neighbor girl afflicted with a mental disorder. Greimas's model in this dramatic situation forms as follows:

- **Mental Illness ← Siham ← Recovery**
- **Fear of everyone ← Killing one of the spouses ← Clinging to life**

The previous model shows that as soon as Siham enters the spouses' apartment and declares to the spouses and the insurance representative her intention to kill one of them, in compliance with her psychiatrist's orders, the spouses push the insurance representative so Siham can kill him. But the insurance representative declares he must live because he has four children and their mother whom he supports. The matter turns to the spouses, and the wife declares she is pregnant, but the husband denies it. The girl fires a gunshot, and the three fall to the ground, each believing the bullet hit them. Everyone discovers that the gun Siham carries is a sound gun. With her exit and the exit of the insurance representative, the spouses are left without the masks of falsehood each wore for the other at the beginning of the play.

Greimas's model reveals the cohesion of the plot's parts and its short length, as the action contained only two movements.

As for the time of the dramatic action of the comedy *Uridu an Aqtul*, it is the time of its theatricalization, where the author deliberately seeks to simulate reality. This, along with the value of embodying the action visually, affirms that the reception mechanism of this dramatic plot targets the theatrical performance, i.e., the spectator, more than the reader.

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4 - *Isis*:

Tawfiq al-Hakim wrote the play *Isis* in 1955. It was directed by the artist Karam Metawea for the National Theatre in 1986, starring the actress Soheir El-Morshedy, who played the role

of the heroine Isis.

In terms of external structure, the play *Isis* is divided into three acts. The first act consists of four scenes, while the second act consists of only two scenes, and the third act includes three scenes.

In terms of internal structure, the dramatic action consists of three stages. The first stage comprises the events of the first act and the first scene of the second act. In this stage, (Osiris) has been missing since he left last night for the palace of his brother King Typhon, accepting his invitation. Osiris's absence worries his wife Isis, and she searches for him everywhere until she learns from a boy that he saw a golden chest the size of a grown man floating on the Nile. She then learns from a fisherman that a large boat whose captain found this chest retrieved it and went to the land of Byblos. In the first scene of the second act, Isis goes to the palace of the king of Byblos and finds Osiris there, hosted by him, having turned the country's desert into a green paradise. After an argument, the king of Byblos agrees to Osiris's return, accompanied by his wife Isis, to their homeland. Thus, the events of the first stage can be represented through the following model:

Responsibility ← Isis ← The Homeland ↑ Responsibility / The Boy / The Fisherman / The King ← Osiris ← Typhon and his Henchmen

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The previous model shows that Isis's journey in search of her husband Osiris was motivated by Isis's sense of responsibility towards her homeland, where Typhon and his henchmen have tyrannized the country. For this reason, Typhon's henchmen play the role of Opponent, preventing Isis from reaching the fulfillment of her desire to find the missing Osiris. During the first five scenes of the play, a few individuals help Isis. The boy tells her about seeing the golden chest. Then a fisherman tells her that a sailor from Byblos found the chest on his way back to his country. Then the king of Byblos agrees to the return of his guest Osiris with his wife to their homeland, promising to help them if they need assistance.

In the second stage, events reveal Isis's return with Osiris to a remote village. With his knowledge in agriculture, Osiris was able to transform barren land into paradise-like gardens and taught the village people agricultural sciences. They lived happily away from the eyes of

Typhon's men, but it becomes clear that they discovered Osiris's whereabouts, cut him to pieces, and carried his limbs to scatter them everywhere. The events of this stage of the dramatic action conclude after Isis gives birth to her son Horus during Osiris's lifetime in a natural way. The following model can represent the events of this stage as follows:

The News	**Isis / Osiris**	**The Homeland**
Mustata / Thoth	The Safe Life	Typhon and his Henchmen

The previous model shows how the movement of action began with Osiris's love for goodness, through which he sought the greening of a desolate piece of the homeland, hoping to provide a safe life. Thoth and Mustata help Isis in keeping Osiris a secret, whom the villagers nicknamed the Green Man. However, this safe life is hindered by the presence of Typhon's men, who discover the secret of Osiris's existence.

Isis says: "… Osiris told me two days ago that he spotted a suspicious stranger roaming this area, secretly asking people about the truth of what they know about the one they call (the Green Man)."(54)

This person was one of the spies of King Typhon, Osiris's brother. Not a day passed before Typhon's men returned to eliminate Osiris permanently. This stage occupies the dramatic action throughout the second scene of the second act.

The third stage of the dramatic action represents the events of the entire third act. In it, Isis makes a deal with the right-hand man of King Typhon, who is the village elder. She promises him abundant money if he helps her get rid of Typhon by having Horus, now a young boy, duel him. While Horus provokes King Typhon on his return from a hunting trip, Typhon manages to defeat Horus but refrains from his fleeting idea of killing him. He heeds the advice of the village elder to hold a public trial where he charges Horus with claiming to be Osiris's son and attempting to kill the king. The trial is held, and Isis appears to confirm to the people that Horus is Osiris's son, but Typhon slanders his brother's wife's honor. Here, the King of Byblos appears and tells the people the story of how Osiris was locked in the chest

until his safe return to Egypt. The crowds are stirred, supporting Horus and carrying him to sit on the throne, while Typhon disappears, fleeing.

The actantial model for representing these events can be presented as follows:

Responsibility ← Isis ← The Homeland King of Byblos ← Horus's Ascension to the Throne ← Typhon

The previous model shows how Isis, in this stage of the dramatic action, sought to restore to Horus the throne of his father from Typhon. The King of Byblos helped her in this. Isis's motive for all this was her responsibility as a citizen seeing her homeland plundered, and the goal was to reclaim the homeland.

This is concerning the dramatic action of the play *Isis* in its three stages. As for the dramatic time, the author did not indicate the time of the first stage's events other than Osiris's absence for one night at the beginning of the play.

As for the time separating the first and second scenes in the second act, it is approximately three years. Isis says: "… I tried for three long years to push him towards this goal."(55)

As for the time separating the second and third acts, it is fifteen years. Isis says: "… For fifteen years, I have been wandering the deserts, not settling in one place."(56)

The researcher sees that the temporal specification of the events of the first stage of the play's dramatic action is unnecessary, and omitting it causes no harm. However, specifying the time between the first and second scenes in the second act is important and necessary, as during that period Isis and Osiris could settle in a remote place, and Isis could become pregnant and give birth during the same period. Hence, the temporal period here is important and necessary in lending an aspect of rationality to the events.

As for the time separating the second and third acts, it allows Horus to grow to the age of thirteen or fourteen and gives legitimacy to his duel with Typhon.

In other words, lending an aspect of rationality to the events here was due to that temporal gap between the second and third acts. This means that the temporal specification of events through the verbal texts previously mentioned targeted a (presumed) receiver of the spectator type, as the author did not resort to describing it in his own words as an author but rather reported it through Isis's words.

If we examine the dramatic action as the researcher mentioned here, we find that the author did not resort to elements unrelated to realism in the myth's events and omitted its fantastical elements, such as "Isis gathering Osiris's limbs and conceiving after his death," replacing them with realistic elements: Osiris returning disguised and living in a remote area without his name being known, to finally show the authority that Isis has returned with a boy she claims is Osiris's son.

This also lends an aspect of rationality to the events, revealing the presence of the receiver/spectator in the author's consciousness, as well as the receiver/reader.

What confirms the researcher's opinion is Tawfiq al-Hakim's narration of the incident of placing Osiris in the chest in a narrative description through his words, where he says:

"Typhon received me in the best manner he likes (…) It was a generous banquet, and after the food, he said: I have a wonderful masterpiece to show you all. He gave an order, and a chest with exquisite engravings was brought. His present followers expressed admiration. He said: I shall give it to whoever fits its size (…) I took the matter at its innocent face, and I placed myself in the chest laughing merrily, finding it fit my size. At that moment, I felt nothing until the followers rushed to the chest's lid, shut it on me, and secured it (…) I only regained consciousness upon a shock, then I felt the chest being lifted from the water, its lid opened, and I saw daylight (…) and found myself on a ship." (57)

The researcher sees that this narrative portrayal is directed at a receiver of the spectator type. Had the receiver been a reader here, the author would not have resorted to this theatrical means and would have staged it in a complete dramatic scene, since he targets the embodied reading.

As for the author's concern with staging this dramatic action theatrically, he resorted to the narrative method through the character of Osiris to complete the course of dramatic action without creating obstacles to staging it theatrically.

In addition, the author provides a description of Osiris's killing through the words of a peasant in a narrative manner as well. The peasant says:

"They killed him (…) before our eyes (…) with their daggers (…) Yes, they cut him to pieces (…) and placed each of his limbs in a sack, and carried the sacks to their boats and then headed south."(58)

The researcher sees here too what indicates that the (presumed) receiver is of the spectator type, not the reader, as the author embodies here what can be embodied theatrically and describes through one of the characters what can be embodied on the stage.

This leads to the possibility of saying that the dramatic action in the play *Isis* was set to be embodied on the stage and contained reception mechanisms that target the spectator, not the reader.

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5 - The Play "The Deal (الصفقة)" (The Deal) 1956:

The play (*The Deal (الصفقة)*) was published in 1956, accompanied by a concluding statement in which Tawfiq al-Hakim clarifies that this play represents for him a field of experiments to find a solution to problems that have long confronted us in theatrical work.(59) In this statement, Tawfiq al-Hakim reveals the dilemma of writing through language, whether classical Arabic or colloquial dialect. He concludes that the solution to the language crisis must take the path of (the third language), a correct language that does not violate classical grammar rules and, at the same time, is something that characters can utter, something that does not contradict their nature or the atmosphere of their lives. That is the language of this play.(60) This is what the researcher will study in detail in the third chapter of this study.

The play *The Deal (الصفقة)* is divided, in terms of external structure, into three acts, and each of the three acts represents a complete theatrical scene. The author does not divide it into sights, scenes, or tableaux.

In terms of internal structure, the play's plot consists of two dramatic lines. The first is primary, and the other is secondary. The primary dramatic line is related to the village's project to buy the land from the Belgian company and the ironies that occur in this project. The secondary dramatic line is represented by the marriage of Mahrous to Mabrouka.

Through the primary dramatic line, the author presents a foundation for displaying the features of the issue at hand and its most important characters. From the beginning of the first act, the villagers gather in a large celebration, after the villagers agreed to buy the plot of land owned by the Belgian company. Mr. Shenouda, the money changer, has collected the required amount from all the villagers.

But Mr. Khamees suddenly descends upon the village, warning everyone of the arrival of (Hamed Bey Abu Rajia), one of the great landowners, to see the Belgian land with the intention of buying it. In the end, everyone agrees to submit to Mr. Khamees's opinion to pay Hamed Bey money to keep him away from the land deal.

Through the first act, it can be said that the main Subject in the unfolding events, the bearer of dramatic desire, is the villagers. The Object here, or the goal of desire, is buying the Belgian land. The Sender motivating the creation of desire in the Subject is securing the village's future. The company's offer to sell its plot of land and Hajj Abdel Mawgoud's help in lending the villagers the required amount represent a Helping factor in achieving the desire.

The Opponent here is embodied in the news of the arrival of Hamed Bey Abu Rajia with the aim of buying the land, while the Receiver here remains the villagers themselves. The structure of action during the first act can be illustrated through the following model:

Sender	Subject	Receiver
(Securing the village's future)	(The villagers)	(The villagers)

Helper	Object	Opponent
(The company's offer + Abdel Mawgoud)	(The plot of land)	(News of Hamed Bey's intention)

When Hamed Bey Abu Rajia discovers the deal, after a series of dramatic ironies, he decides to obtain the Belgian land.

As for the secondary dramatic line, its elements are indicated during the first act, where we learn that the wedding of Mahrous and Mabrouka has been postponed again, after their parents paid their share for the purchase of the Belgian land. The engagement of the two betrothed was postponed until after the harvesting and sale of the cotton crop.

At the beginning of the second act, the situation bringing together Hamed Bey Abu Rajia and his corrupt agent reveals that Hamed Bey descended upon the village out of necessity after his car broke down outside it. While the villagers try to push a sum of money to Hamed Bey, Hamed Bey understands the purpose and decides to return the money, had it not been for his agent's intervention and Hamed Bey seeing the young woman Mabrouka and admiring her. He decides to accept the money and not buy the land on condition of taking Mabrouka with him to serve in his house in Cairo.

Here, the two dramatic lines (primary and secondary) intersect, and all the factors of the action structure remain constant except for the Opponent factor, which changes to the declaration of Hamed Bey's intention to take Mabrouka with him to Cairo and the villagers' opposition to what such a move reveals about Hamed Bey's true intentions.

The following model can explain the movement of the action structure in this way:

Sender	Subject	Receiver
(The future)	(The villagers)	(The villagers)

Helper	Object	Opponent
(The company's offer + Abdel Mawgoud)	(The villagers)	(Hamed Bey's taking of Mabrouka)

As a result of the strength of the Sender, which represents securing the village's future, Mabrouka's father Awadin and her future father-in-law Saadawi decide to send her to Cairo to work for Hamed Bey without the knowledge of her fiancé Mahrous, which represents the climax of the dramatic action.

In the third act, Awadin and Saadawi reveal their anxiety over Mahrous's disappearance from the village. They barely finish expressing their anxiety when Khamees arrives with news of Mabrouka's return to the village. At that moment, the money changer Shenouda comes to congratulate those present on the completion of the contract with the company for the land deal. Then Mabrouka comes to reveal how she outwitted Hamed Bey, convincing him she was infected with cholera, so he let her go.

From the foregoing, it can be said that the fundamental irony, which represents the main situation here, is the villagers' belief that Hamed Bey Abu Rajia came to the village to buy the plot of land they want to own. The development of the line of action proceeds to complicate this irony, and the dramatic action ends with its revelation.

Farouk Abdel Wahab sees that the play *The Deal (الصفقة)*:

"Is more than a simple tale about a deal that concerns us as spectators or as readers for whom it goes. The fundamental reason for this, in my belief, is the play's emptiness of any human characters in the understood sense."(61)

The researcher sees that the previous opinion mixed the elements of action with the elements of character; the credibility of the receiver's conviction in the (Fable) from which the dramatic action draws inspiration is based on the construction of action and the drawing of its acting characters. The author of the previous opinion forgot that the time of writing the play was 1956, four years after the July 1952 Revolution, and that the play's writing period was a period of comprehensive social reform. During it, the landless laborer was given five

feddans, stemming from the revolution's belief that the cultivator of the land is most entitled to own it.

The play's tale thus plays on a sensitive nerve in Egyptian society at the time of its writing.

Objectively, and away from the historical context of its writing, it can be said that the play's dramatic action is cohesive in structural terms, free of weak spots, and convincing in the general logic governing the arrangement of its elements. The author circumscribed the play's events with the logic of (the probable) and (the necessary), meaning that the sequence of events obeys either the logic of the necessary or the probable. This itself gives the action the receiver's permission to believe it, especially as the construction logic pursues realism.

Dr. Mohamed Mandour agrees with the researcher's opinion regarding the importance of treating the theme of the deal, saying:

"If (*Soft Hands*) addressed a problem arising from the revolution for a class of people and drew a solution for this problem, then the play *The Deal (الصفقة)* addressed a distressing social problem that was prevalent before the revolution. The play *The Deal (الصفقة)* excelled because it (…) depicted it with a profound human portrayal that deserves highlighting in this play."(62)

This confirms Dr. Mohamed Mandour's praise for the play's theme, not, as the previous opinion holder claims, that its tale concerns spectators and readers.

The author includes an implicit reference to the time of the play's events at the opening of the second act, through the agent who says to the bey:

Agent: And if they detain us for dinner (63).

This implicitly means that the time of the first act's events and the beginning of the second act is during one day's daytime.

In the third act, Saadawi says to Awadin:

You delayed her?! Ever since the hour your daughter Mabrouka traveled, you've been carrying the worries of the whole world, and she's only been absent two nights (64).

This means that the third act's events occur two days after the end of the second act's events. This leads the researcher to say that the play's dramatic time exceeds three days, and the chronological sequence of the first two acts' events nearly equals their performance time. The sequence of the third act's events equals, in its dramatic time, its theatrical performance time, despite the time gap between the second and third acts' events, which is two days.

This reveals that the dramatic time for the embodiment of events is equal to the time of their dramatic narration, which indicates the author's concern with simulating reality in his play *The Deal (الصفقة)*.

The researcher sees that the narration of the dramatic action, in terms of its constituent elements, construction logic, and time, reveals the possibility of its theatrical performance for a public audience, because of its national theme and its realistic treatment.

Conclusion of Chapter One

From studying action and time in the dramatic models representing Tawfiq al-Hakim's plays, the researcher concludes that there is a difference between the term (Action) and the term (Plot) in that the first represents the raw material upon which the second relies in its treatment. The plot is the artistic equivalent that considers the arrangement of events according to a specific logic for the purpose of affecting the receiver in a specific way.

In Operetta "Ali Baba 1926," the plot was characterized by choosing a folk theme that addresses the broad public, containing themes of love, intrigue, and revenge. The plot was formulated in a general fantastical style. The dramatic time spanned three months and two days and helped lend a credibility factor to the dramatic action while playing a vital role in creating the distinctive rhythm of the events. The study of the plot in Operetta Ali Baba shows that it represents a textual reception mechanism targeting the broad public due to the magic of fantasy in reception, especially when inspired by that audience's heritage, in a time devoid of the multiple communication methods available to us today.

In the play "People of the Cave (أهل الكهف) 1933," which represents Tawfiq al-Hakim's first production consistent with his ambitions for dramatic writing after his return from Paris – whereas Operetta Ali Baba was written by Tawfiq al-Hakim for the stage and he never thought of publishing it – "People of the Cave (أهل الكهف)" reflects a different perspective and orientation for Tawfiq al-Hakim. He sought to publish it at his own expense before thinking of pushing it to the theatre. Literary figures of that era notably praised the play, and it placed Tawfiq al-Hakim, by Dr. Taha Hussein's acknowledgment, in the ranks of distinguished writers. The play's plot treats a philosophical theme by placing man in a confrontation with time, through man's perplexity between illusion and truth. As the heroes transition in their journey from the station of illusion to the truth, the dramatic irony is completed and revealed, ending the play.

In the play "People of the Cave (أهل الكهف)," the author did not invent the play's theme but drew inspiration for it from multiple sources. The dramatic time of the events spanned a

month and two days. The employment of dramatic time helped lend an aspect of rationality to the events despite the fantastical nature of the action within it. From the play's theme, it can be said that it is a theme that concerns the broad public, and indeed, it could interest an educated audience. The dramatic treatment of the plot, which represents a journey of the heroes searching for the truth,

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Despite all this, the structure of the play's plot denies the impossibility of presenting it theatrically, as it is a plot that considers all the requirements of theatrical performance. This means it represents a textual reception mechanism targeting the receiver as a reader/and spectator, although it targets a specific segment of receivers, namely the educated class.

The researcher concluded that the other dramatic model representing the same writing direction as "People of the Cave (أهل الكهف)," which is "Isis – 1955," in that it is a dramatic treatment of an inspired theme from different sources, and the nature of the theme tends towards fantasy, despite the author's attempt to treat its plot in a way that considers the principles of rationality and the simulation of reality. This forced Tawfiq al-Hakim to change all the event elements inspired by the original myth to serve the treatment that pursues these two principles.

If the play's theme concerns the issue of governance, which matters to the educated class of receivers, Tawfiq al-Hakim imbued the plot with some comical situations that amuse the broad public, especially in the first act. The temporal specification of events, especially since the play's second act, played a vital role in lending an aspect of rationality to the action and gave it a realistic dimension. The study of the plot in the play "Isis" concludes that it is more vital than its predecessor "People of the Cave (أهل الكهف)," although it represents a textual reception mechanism targeting the receiver in both types: the reader and the spectator.

In the stage when Tawfiq al-Hakim was contracted with (Dar Akhbar el-Yom) for regular weekly writing from 1945, the plot of "Uridu an Aqtul – 1950," which was performed in 1969, revealed the simplicity of its composition and the cohesion of its parts. Its time casts shadows of reality simulation on the events. The researcher found that Tawfiq al-Hakim deliberately made the dominant element in the action throughout its events a visual one,

relying on the presumed theatrical image in all its details. This leads the researcher to say that the dramatic action here represents a theatrical/literary textual reception mechanism that primarily targets the receiver/spectator, with the possibility of targeting a reader-type receiver.

In the final stage of Tawfiq al-Hakim's writing stages, the analytical study of the action structure in "The Deal (الصفقة) – 1956" revealed the action's reliance on visual elements alongside auditory elements, a theme that touches the general receiver, and realistic treatment that follows naturalism. The employment of the dramatic time of events helped lend an aspect of legitimacy to the action.

The study of action in this play also revealed it to be a theatrical reception mechanism primarily, targeting the receiver/spectator, although it is suitable as a literary reception mechanism targeting the reader.

Footnotes of Chapter One

(1) See: Boulton, M. *The Anatomy of Drama*. New Delhi: Kalyani pub. 1979. p.38.

(2) Pavis, Patrice. *Dictionnaire du Théâtre*. Paris: Editions Sociales. 1980. p.20. Special translation dedicated to the researcher by Professor Dr. Mouna Safwat.

(3) Ibid. p.21.

(4) One can refer to: Dr. Mustafa Youssef Mansour: *Theatrical Concepts* (مفاهيم مسرحية). Cairo, Dar al-Taawon Press, 2000, pp. 52-60.

(5) Butcher, S. H. *Aristotle's Theory of Poetry and Fine Art*. New York: Dover publication Inc. d 4th ed p.23.

(6) Ibid. p.37.

(7) Pavis, Patrice. op. cit. p.25.

(8) Pavis, Patrice. op. cit. p.19.

(9) Pavis, Patrice. op. cit. p.19.

(10) Ibid. p.19.

(11) Ibid. Loc. cit.

(12) See Kerr, Walter: *Shortcomings of Playwriting* (عيوب التأليف المسرحي). Translated by Abdel Halim al-Bishlawi. Cairo: Maktabet Masr, n.d. pp. 162-163.

(13) Dean, Alexander: *Fundamentals of Stage Directing* (أسس الإخراج المسرحي). Translated by Saeeda Ghoneim. Cairo: Egyptian General Book Organization, 1955, p. 48.

(14) Dr. Abdel Rahman Badawi: *Existential Time* (الزمان الوجودي). Cairo: Maktabat al-Nahda al-Masriya, 1955, p. 48.

(15) See: previous source pp. 48-91.

(16) See: previous source pp. 103-105.

(17) See: the source itself pp. 100-101.

(18) See: previous source pp. 130-137.

(19) See: the source itself p. 143.

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(19) Bachelard, Gaston: *The Dialectic of Duration* (جدلية الزمن). Translated by Khalil Ahmed Khalil. Beirut: University Institute for Studies and Publishing, 1982, p. 141.

(20) See: previous source, p. 142.

(21) See: previous source, p. 151.

(22) See: previous source, p. 155.

(23) See: de Saussure, Ferdinand: *On General Linguistics* (في علم اللغة العام). Translated by Abdel Rahman Ayoub. In: *Systems of Signs in Language, Literature, and Culture: An Introduction to Semiotics* (أنظمة العلامات في اللغة والأدب والثقافة مدخل إلى السيميوطيقا), edited by Ciza Qasim, Nasr Hamid Abu Zeid. Cairo: Dar Elias al-Asriya Press, 1986, p. 156.

(24) Hawkes, Terence: *Structuralism and Semiotics* (البنيوية وعلم الإشارة). Translated by Majeed al-Mashata. Baghdad: Dar al-Shu'un al-Thaqafiyya al-'Amma, 1986, p. 22.

(25) Ubersfeld, Anne: *Reading Theatre* (قراءة المسرح). Translated by Mai al-Telmessani. Cairo: Publications of the Cairo International Festival of Experimental Theatre, 1994, p. 233.

(26) Aston, Elaine; Savona, George: *Theatre and Signs* (المسرح والعلامات). Translated by Sebai al-Sayyed. Cairo: Publications of the Cairo International Festival of Experimental Theatre, 1996, p. 47.

(27) Previous source: same previous position.

(28) See: Dr. Mustafa Youssef Mansour: Previous source, p. 52.

(29) See: Samir Awad: *Al-Azbakiyya Garden Theatre* (مسرح حديقة الأزبكية). Cairo: National Center for Theatre, 1981, p. 63.

(30) See: Tawfiq al-Hakim: *Ali Baba* (play), edited and introduced by Fouad Dawara.

(31) See: *Al-Ahram* newspaper on November 3, 1926, *Kawkab al-Sharq* on November 9, 1926, and *Al-Hissan*, No. (60), second year, on November 20, 1926, p. 8.

(32) See: Dr. Ramses Awad: *What Did They Say about People of the Cave (أهل الكهف)?* (ماذا قالوا عن أهل الكهف؟). Cairo: Egyptian General Book Organization, 1986, pp. 118-119.

(33) See: Dr. Ahmed Ali al-Majdoub: *People of the Cave (أهل الكهف) in the Torah, the Bible, and the Quran* (أهل الكهف، في التوراة والإنجيل والقرآن). Cairo: Egyptian-Lebanese House, 1990, pp. 92-93.

(34) See: Dr. Ramses Awad: Previous source, pp. 143 to 149.

(35) See: Previous source, p. 9.

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(36) Previous source, p. 10.

(37) Previous source, p. 12.

(38) Dr. Ali al-Rai: *Tawfiq al-Hakim – The Artist of Spectacle and the Artist of Thought* (توفيق الحكيم - فنان الفرجة وفنان الفكر). Kitab al-Hilal, No. 224. Cairo: Dar al-Hilal, November 1960, p. 41.

(39) Tawfiq al-Hakim: *Zahrat al-'Umr* (The Flower of Life) (زهرة العمر). Cairo: Maktabat al-Adab, n.d., p. 234.

(40) Tawfiq al-Hakim: *Adab al-Hayat* (The Literature of Life) (أدب الحياة). Cairo: Maktabat al-Adab, n.d., pp. 99-100.

(41) See: Tawfiq al-Hakim: *I Once Said* (قلت ذات يوم). Kitab (Akhbar el-Yom) No. (23). Cairo: Dar Akhbar el-Yom, August 1970, pp. 81-85.

(42) See: Dr. Ramses Awad: Previous source, p. 138.

(43) Previous source, p. 154.

(44) See: texts of articles in previous source, pp. 155-179.

(45) See: Dr. Mohamed Mandour: *Tawfiq al-Hakim's Theatre* (مسرح توفيق الحكيم). Cairo: Dar Nahdet Masr, n.d., p. 47.

(46) Dr. Naji Naguib: *Tawfiq al-Hakim and the Myth of Civilization* (توفيق الحكيم وأسطورة الحضارة). Cairo: Dar al-Hilal, n.d., p. 86.

(47) Dr. Ali al-Rai: *Tawfiq al-Hakim: The Artist of Spectacle and the Artist of Thought*, previous source, p. 44.

(48) See: Tawfiq al-Hakim: *People of the Cave (أهل الكهف)* (play) (أهل الكهف). Cairo: Maktabat al-Adab, n.d., pp. 43, 51.

(49) See: previous source, p. 106.

(50) The source itself, p. 160.

(51) The source itself, p. 155.

(52) See: Fathy al-Ibyari: *Ten Thousand Steps with al-Hakim* (عشرة آلاف خطوة مع الحكيم). Cairo: Egyptian General Book Organization, 1987, pp. 177-178.

(53) See: Fouad Dawara: *Tawfiq al-Hakim's Theatre – The Unknown Plays* (مسرح توفيق الحكيم - المسرحيات المجهولة). Cairo: Egyptian General Book Organization, 1985, p. 392.

(54) Tawfiq al-Hakim: *Isis* (play) (إيزيس). Cairo: Maktabat Masr, n.d., p. 74.

(55) Previous source, p. 73.

(56) Same previous source, p. 83.

(57) Previous source, p. 57.

(58) Same previous source, p. 81.

(59) Tawfiq al-Hakim: *The Deal (الصفقة)* (concluding statement) (الصفقة). Cairo: Maktabat Masr, n.d., p. 156.

(60) Previous source, same previous page.

(61) Farouk Abdel Wahab: *Studies in Egyptian Theatre* (دراسات في المسرح المصري). Cairo: General Egyptian Book Organization, 1995, p. 38.

(62) Dr. Mohamed Mandour: *Tawfiq al-Hakim's Theatre* (مسرح توفيق الحكيم). Cairo: Dar Nahdet Masr, n.d., p. 137.

(63) Tawfiq al-Hakim: *The Deal (الصفقة)* (الصفقة). Cairo: Dar Nahdet Masr, n.d., p. 58.

(64) Previous source, p. 113.

Chapter Two

Levels of Character Construction

The *Concise Oxford Dictionary* defines the term (Character) saying: "The Greek term (Character) Karakter refers to three fundamental and interconnected ideas:

- The literal meaning of what is stamped or placed as a mark, such as stamps, coins, and seals.
- The metaphorical meaning of the Mark that imparts to a person or thing a (trait) or distinguishing mark.
- The resemblance, image, or exact representation.

The term was first used in English to refer to a (character) in a novel or a play in 1749."(1)

As for Aristotle, he defines the term (character) ethos saying: it is all the characteristics and traits of those carrying out the action.(2)

What is meant by action here is the dramatic action as embodied in the theatrical text. Here, we note that Aristotle does not tend to define the character as a psychological being, but rather defines it as a set of characteristics and traits.

Regarding the means of expressing the characteristics and traits of a character, it can be said: “The literary text describes the character through its semantic identity card, through appearance and events, through its internal self (if the possibility of accessing it is acknowledged), through what other characters say about it, and through everything said about it directly – in dialogue and stage directions – or indirectly.”(3)

Aston adds to the above a set of primary narrative conventions that Western drama has enjoyed throughout its various stages.

These conventions can be observed as follows:

- Self-presentation: meaning the character directly presenting itself.
- Information display: spreading basic information about facts and truths related to time, place, and event, in the form of a soliloquy delivered by a named or unnamed character.

3- Chorus commentary: It helps spread information that makes the spectator understand the development of the event. A single character can replace the chorus. 4- Confidant: The traditional method of conveying information through one important character to another they trust, who acts as the confidant. 5- The antithetical character: The connection of a secondary character with a primary one, as a means of contrast and as a means of indicating the characteristics of the main character. 6- Deus ex machina: This device was used in Greek theatre to resolve the complications of the event at the play's end. 7- Silent characters: Some information can be conveyed through the visual image. 8- Character names: To emphasize the significance of names.(4)

As for Anne Ubersfeld, she acknowledges in her book *Reading Theatre* ("قراءة المسرح") published in 1977 that the theatrical character is in crisis because it is divided, fragmented, and scattered among a group of performers, and its discourse is doubted(5). She points out that Rastier, in his book (*Don Juan*), decides on the necessity of dispensing with the concept of character to the point of complete denial.(6)

Under the title (Actants and Actors), (Pavis) presents a special study of the character within the framework of contemporary semiology, presenting the stages of the character through the following table:

Levels	**Character Type**	**Level of Existence**
4- Performance	The Actor	The Visible Character
3- Text	The Performer - The Actant (Character) Roles	The Inferential or Logical Level (motives, themes, and units of action)

Levels	Character Type	Level of Existence
2- Narrative Structure (Deep Level)	The Actants	The Narrative Level (Logic of Events)
1- Logical Structure	The Logical Driving Forces	The Initial Meaning-Bearing Level(7)

The researcher notes that Pavis – through the previous table – presents the levels of the character's existence. This can be clarified as follows:

1- The level of the initial structure: the meaning-bearing level that contains relations of: contradiction, opposition, implication, between the different worlds of meaning that constitute the semiological square as presented by Greimas in 1966, 1970.

2- The level of actants: where actants are general, non-material, and non-human entities, such as: peace, love… etc. Actants have no existence except on the theoretical/logical level in organized logical units, constituting an action or a narrative.

3- The level of character: represented by acting units, having existence within the play. The character here is in its traditional sense.

The intermediate level – between the second and third levels – is the level of (Roles), which are general representational units, such as: the coward, the traitor… etc. The role belongs simultaneously to the textual structure (like: Tartuffe, a specific type of traitor).

4- The level of theatrical performance: or the level of the actor in their technical sense, as their roles are performed by real actors.(8)

(Pavis) indicates the possibility of a single actant existing on the technical level, embodied in more than one character, such as Brecht's character (*Mother Courage*).

The Actant: Coexistence with War

Courage	The Cook	The Soldiers	The Clergyman

This means that the embodiment of the character can be performed by one or more actors. (9)

(Anne Ubersfeld) points to a set of conditions that must be met when conducting a semiological analysis of a character, summarizing them in:

- The character must be viewed as a whole, regardless of the different areas of its study.
- The areas of character analysis differ according to the historical theatrical moment.

- The necessity of not isolating the character from its context, even temporarily.

Semiological studies agree that the most important procedural step when analyzing a character must stem from its syntactic function within the text's structure. This is whether the character is the subject of enunciation and the discourse in which it is the subject of the statement, including the discourse conveyed by other characters about it. This is done by condensing the dramatic action into the shortest possible sentence so that it is easy to formulate Greimas's actantial model or one of the moments in which the actantial model is formed in a certain situation.

Thus, the character's syntactic location in the dramatic world can be determined, and its functions clarified, as this stage represents a pivot in character analysis.

After that, we can move to knowing the referential and code-based performance of the character in the list of selective groups, by determining the metaphorical or symbolic relationship the character assumes in a number of networks of meaning.

We then move to the stage of analyzing the character's discourse, confirming what Anne Ubersfeld advocated regarding the duality of enunciation in theatre, where the speaker is as a character or as the author's mouthpiece at a specific moment. To recognize the author's voice hiding behind the character's voice, we see the (affectation) that distinguishes the character's discourse.

It is worth noting that there is a close relationship between the character's discourse and the language of its dialogue. If the language is embodied in a dialect during the dialogue, it reveals the character's social and cultural dimensions.(10)

Aston and Savona provide us with a comprehensive presentation of what Anne Ubersfeld reached regarding the semiological study of the character in two basic points:

- First: Studying the character as a Lexeme or as an Actant that has a syntactic function in the dramatic structure as a subject striving to achieve a certain accomplishment. Alongside the function of (metonymy), as the character performs a function in a larger context or through its relations with other characters.

The character may perform a metaphorical role, such as representing the meaning of oppression, for example, or play a historical referential role like the role of the bourgeois society character, or assume a connotative role, such as creating a series of

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connotations or connotative levels, like mythical characters that retain the connotations of the original myth from which they are taken.

The other: It is concerned with studying the character as a semiological whole, and this is done through the following stages:

- Researching the representational (actantial) function: In it, the Actant represents a semantic unit of narrative units. Several characters can combine to represent one actant or subject, regardless of differences in class, age, or status.
- Individualization: meaning searching for the individual distinctive traits of the character, as in bourgeois theatre. In it, the character's name indicates its meaning.
- Collectivization: such as commedia dell'arte types or in melodrama, or social abstractions.(11)

Semiological studies have concluded with the conviction that the issue of inventing a single, final semiological analytical model capable of studying the dramatic character is a form of impossibility. This is due to the passage of dramatic writing through many varied stages over more than two thousand years. Successive historical eras have bequeathed

different concerns in portraying character, and this imposes on the researcher to select from the legacy of semiological studies what helps him study the character according to the dramatic genre he studies.

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1 - Operetta “Ali Baba”:

Researcher “Sezdi Yassin” points to Tawfiq al-Hakim’s being influenced by Vanloo and Busnach’s play called “Ali Baba and the Forty Thieves” to the extent that one could say it was adapted from the French text. The folk tale of Ali Baba was characterized by Ali Baba being a family man, while in Tawfiq al-Hakim’s treatment he is a bachelor. Also, Qasim is his cousin, not his brother as in the folk literary text. These modifications to the folk text were the work of Vanloo and Busnach. Even their play added two characters: Salah al-Din and Mukbil. We find in Tawfiq al-Hakim’s operetta the character Salah al-Din as drawn by Vanloo and Busnach, which leaves room for doubt that Tawfiq al-Hakim adapted the opera

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comique, Ali Baba and the Forty Thieves by Vanloo and Busnach, in a way that suits the traditions and customs of Egypt in the third decade of the last century.(12)

From the actantial model through which the researcher previously explained the movement of the dramatic action of Operetta Ali Baba, it can be said that the main character of the operetta is Ali Baba, who also occupies the operetta’s title. Ali Baba is a bachelor living with his slave girl Marjana. He is a middle-aged man with a beard and mustache, poor, working as a woodcutter. The idea of selling Marjana to pay his overdue room rent drove him to suicide. However, as soon as he obtains money and jewels from the thieves’ cave, he transforms into a wealthy man, and his problem becomes preserving his life.

The author tries to give Ali Baba an emotional history in the past with Zubaida, whom his cousin Qasim, the rich merchant, marries. Hence, the author benefits from the network of relationships he set for Ali Baba by making Qasim the primary antagonist to Ali Baba. He is the one who pushes him to feel the financial distress when he asks him for the overdue room rent. Then he eavesdrops and discovers the secret of Ali Baba’s wealth. Finally, he reveals Ali

Baba's secret to the gang. As for Marjana, she tries to relieve Ali Baba's crisis by suggesting he sell her, a visible solution placed by the author in a complete dramatic situation. Then she is the one who eliminates the gang when she discovers their presence inside the oil jar, also through a dramatic situation whose premise and conclusion the spectator sees.

Qasim's eavesdropping on Ali Baba and learning the secret of the cave also occurred through a visible situation. This reveals to what extent the author was able to make his characters have embodied actions rather than narrative ones relying on narration. The author invests the characters of the gang to create tension for the dramatic action.

Thus, Tawfiq al-Hakim places his characters here in Operetta Ali Baba in a state of visible dramatic action to express their traits. He did not lean, like some other writers, towards relying on language, which represents a great flaw in dramatic writing, or as Martin Esslin says:

"One of the most common mistakes made by ambitious and inexperienced playwrights is their belief that it is possible to draw a character in a play by having others talk about them."(13)

The researcher believes that portraying characters through visible dramatic actions represents one of the textual mechanisms of reception, as this mechanism explicitly indicates:

- The author's orientation here towards a spectator, not a reader.
- Placing his characters within the scope of a complete illusory action.
- Attention to giving the character a history, which increases the sense of its humanity and sympathy for or against it.

Dr. Ali al-Rai sees that the characters of Operetta Ali Baba are: "Entertaining, created by Tawfiq al-Hakim with clear skill: the stingy, rich Qasim, his domineering, long-tongued wife Mrs. Zubaida, the compassionate, clever, resourceful, extremely loyal slave girl Marjana, and the light-hearted, adventure-loving clown who joins the thieves but forgets favors and has no loyalty to his master (Zuraiq)."(14)

Tawfiq al-Hakim's skill – from the researcher's perspective – appears through making the characters' actions and states translated into a visible image rich in many symbols and suggestive connotations – as will be clarified when studying the acting performance – along with all operetta characters performing clear, important functional roles in the structure of the dramatic action, as was clarified when studying the plot in the previous chapter.

If we study the levels of character construction in Ali Baba – using the method presented by Patrice Pavis – it can be said: The abundance of details/information about each of Ali Baba, Qasim, and Zuraiq has made them characters at the third level – according to Pavis's table – meaning they appear alive, of flesh and blood. We know that Ali Baba is a poor woodcutter who bought Marjana an unspecified time ago, and that in his youth he loved Zubaida but his material circumstances did not allow him to marry her. These historical insights that the character draws upon make it more human and closer to the spectator's feelings.

As for Qasim, the rich merchant, Ali Baba's cousin, he is a greedy person who covets what others have and seeks to materially surpass them. He used to treat Zuraiq, who worked for him, harshly, ending in his dismissal from his shop. These historical shadows the author placed for Qasim's character have benefited the development of the dramatic action – especially his relationship with Zuraiq and Ali Baba – on the one hand. They also benefited from making the character crude, provoking the spectator's laughter and stirring emotions against him.

The character of Zuraiq played an active role in developing the dramatic action, from capturing Qasim in the cave until the end of the play. The author also used him to create comical situations, especially those

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that bring him together with Qasim. The spectator also sympathizes with him because of the information raised about his poverty and his dismissal from work in the past.

As for the characters: Marjana, Salah al-Din, Zubaida, Shandahar, they have all belonged to the second level of character construction levels as Pavis's table clarified, which are roles or actants that benefit the movement of the dramatic action, whether helper or opponent.

Finally, it can be said that the drawing of the first three characters: Ali Baba, Qasim, and Zuraiq helped build a special reception mechanism. This mechanism primarily means presenting the text theatrically and not relying on publication, meaning that the targeted receiver is the spectator-reader. On the other hand, character construction relies on dramatic illusion.

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2 - The Play "People of the Cave (أهل الكهف)" (The People of the Cave):

When studying the play's plot in the previous chapter, the researcher indicated that Tawfiq al-Hakim drew the theme of his play from Al-Baydawi's Interpretation of Surat al-Kahf. Although Al-Baydawi mentioned that the youths of the cave were seven, the names of three of them were: Maximilianus, Marnush, and Iamblichus. Despite this, Tawfiq al-Hakim's inspiration of the play's theme and the names of its characters/heroes negates Tawfiq al-Hakim's innovation in imagining these characters in a way that indicates the completeness of their construction, reaching the third level of character construction levels, as Pavis clarified in his table mentioned at the beginning of this chapter. This is because Tawfiq al-Hakim imbued each of these three characters with historical shadows, or more accurately, gave each character its history that gives it its human attribute, not just a paper character through which dialogue is delivered. Maximilianus, the king's right-hand man, before seeking refuge in the cave, loved Princess Priscilla, daughter of the pagan king Decius, the enemy of Christianity. Because Maximilianus secretly believed in Christianity, Priscilla converted to it, and they secretly married at the hands of a monk. The author places the details of that old relationship between Maximilianus and Priscilla; they committed to an eternal covenant to be a loving married couple, and for this, he gave her a golden cross of his making. All this history preceded the raising of the curtain by about three hundred years. Hence, after his awakening, his dramatic desire is determined: to meet Priscilla, with whom he made a secret appointment. He rushes to decide to go to her in her father's palace, were it not for his friend Marnush's warnings that King Decius would attack him after a letter from Maximilianus fell into his

hands, in which he declared his adoption of the Christian religion along with his friend Marnush.

Maximilianus remains captive to the illusion that he slept in the cave for only a day or part of a day, especially when he meets Priscilla/the granddaughter and thinks she is his beloved Priscilla. As soon as he reaches the truth, he decides to die in the cave by following his companions Marnush and Iamblichus. The researcher sees that the details the author bestowed upon Maximilianus have made Maximilianus a character capable of affecting the receiver with a special emotional impact.

Similarly, the character of Marnush is shaded by the author with historical shadows as well. Before seeking refuge in the cave, he was the father of a son and had a wife, who represented life and happiness to him, without whom there was death. After his awakening in the cave, he seeks to see his wife and son until he discovers that they died three hundred years ago. His desire is then confined to dying in the cave.

As for the character of Iamblichus, his connection to life is through his sheep that he grazes in a safe place, as he has no wife nor child. When he discovers the disappearance of his beloved world after three hundred years, he decides to remain imprisoned in the cave until death. If Iamblichus is a hereditary Christian and flees to surrender his soul to the butcher Decius, Marnush, who worked as the king's left-hand man, was also a secret Christian and fled with his faith to the cave after his friend Maximilianus revealed him to his beloved Priscilla in a letter addressed to her, which fell into Decius's hands. While the author portrays Iamblichus as an ideal believer, he portrays Maximilianus and Marnush as weak in faith and lovers of life's comforts, which bestows upon them another human dimension that stirs the receiver's sympathy with them.

The author expressed the time that passed on the youths in the cave through the description he gave of the length of their hair and beards. Therefore, this visible appearance is considered one of the reception mechanisms here, as the theatrical embodiment here is vital to give the truth of time throughout the first two acts, which makes the receiver a party to that dramatic irony created by the author. The truth that the youths of the cave slept for many

years, until their hair reached that length and their beards that appearance, is embodied before the receiver/spectator during the first two acts.

As for the character of Priscilla, the granddaughter princess, she is a girl not exceeding twenty years of age. She initially refuses Maximilianus's love because he loves her image that resembles Priscilla the grandmother. But after passing through a stage of jealousy of Priscilla the grandmother, she decides to be buried alive in the cave after Maximilianus's death. Priscilla says to the dying Maximilianus:

"… I am Priscilla. It no longer matters to me whether I am her or not. Who knows, perhaps I am she."(15)

Priscilla's dramatic desire here appears surprising, not foreshadowed during the previous chapter of the play. Hence, the play's ending, as the researcher previously clarified in the previous chapter, seems artificial and aroused the dissatisfaction of many critics.

And Gallus/Priscilla's tutor, the author portrays him as a tutor who is ignorant of many things at the same time as claiming knowledge of them. The author uses him as a (confidant) through whom what stirs in Priscilla's heart is expressed. If Priscilla represents the second level of character construction levels, then Gallus represents the second level as well.

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3 - *Uridu an Aqtul* (I Want to Kill):

The comedy *Uridu an Aqtul* contains four characters: the husband Fouad, the wife Latifa, the representative, and Siham. It is clear here that the author contented himself at the level of the non-verbal text with the social title for the first three characters; hence the functional role for which he qualified them in this play. As for Siham, it is a name with a meaning that aligns with the functional role within the dramatic action as the element that detonates the static event. Her entry means the event returns to stillness, i.e., the removal of tension.

During the play, the author clarifies that the husband is a man over thirty, and the wife is a few years younger. The character's age helps confirm the depth of the emotional bond that

unites the spouses. The middle-aged husband takes out an insurance policy to guarantee a secure life for his wife after his death. If we add to the above what the husband described, that the wife is barren (16), it confirms for us the depth of the emotional bond between the spouses and the extent of his loyalty to her.

The author benefited from specifying the ages of the spouses and mentioning the information of childlessness to enrich the state of illusion, so that each of the spouses wishes to die for the other to live, in building the fundamental dramatic irony upon which the play is based.

As for the representative character, he is a middle-aged man with four children who works as a representative for an insurance company. The author benefited from his capacity as a representative in emphasizing the state of enriching the illusion visually and affirming the dramatic irony upon which the play is based. As for his condition as a provider for four children, it benefited dramatically in diverting the killing process towards the spouses, i.e., helped uncover the dramatic irony. Middle age makes the representative, alongside supporting his children, the character most clinging to life and searching for reasons to keep the specter of death away from him.

As for the character (Siham), she is a young girl, psychologically ill, whose doctor asked her to kill anyone to relieve her tension. Siham says to the spouses and the representative:

"… All that matters to me at this moment is to silence this hidden voice (…) A voice saying to me: Kill… I have no escape from obeying this voice."(17)

She says in another place:

"… I want to know the feeling of a person dying, and the feeling of the killer as they cause death."(18)

The author takes this motive as a psychological logic justifying the legitimacy of the dramatic action's simulation of reality, without bestowing any other human dimensions upon

the girl's character (Siham) necessary for the event. Siham's character helps uncover the dramatic irony upon which the play is based by detonating the event.

The researcher notes that the dramatic characters here are presented by the author through visible action for most of the play, except for the preliminary dramatic situation that relies mostly on narration. The entire dramatic action works to refute it in the form of dramatic/visible action with the entry of the girl's character until the end of the play. This means that the initial narrative statement is tested visually; that is, the reception mechanism in presenting characters here primarily targets a receiver/spectator-reader, although the play could be directed to a receiver/reader.

- The Play "Isis":

Isis is the heroine of the play and its title. A young queen whose husband Osiris had his throne usurped from him and was betrayed. She moves throughout the dramatic action as a wife and citizen first and foremost, and a queen who laments the state of her homeland due to the spread of corruption resulting from the treachery of the treacherous Typhon with the people's sustenance. Isis's motivation in the play is to search for Osiris first, then, after discovering his assassination, she opposes Typhon with the help of her son Horus to reclaim his father's throne.

As for the (Sender) of Isis's desire to search for her husband, she reveals it to Thoth through the following dialogue:

"Thoth: Do you want to search for your husband yourself? Isis: This is a duty."(19)

Thus, the character's (Sender) is determined here as her sense of duty and responsibility towards her husband. As for the (Object) or the sought-after here, it is Osiris. Despite the importance of the role Isis plays here, the author did not bestow upon her specifications that elevate the level of her construction. Her role exceeds the second level of character construction levels, which is the (actant) level, i.e., the level of narrative structure.

It is a level where the author does not add any complementary specifications that give the character human dimensions that stir the receiver's emotions with it. Her relationship with her husband only becomes clear in the first scene of the second act. In it, the voice of thought rises above the tone of emotions, and Isis does not express a natural human reaction of a woman who found her missing husband. In the second scene of the third act, where Horus confronts Typhon, we see the emotion of a mother whose only son is taken from her. Rather, we see another voice speaking about the situation. Let us examine the following dialogue:

"Isis: We can then, from our position here, watch the duel. Thoth: I do not advise you this. It is a scene that a mother's heart may not bear. Isis: I will bear it."(20)

The character throughout the dramatic action appears devoid of will, not acting by a logical motive or a natural human impulse, but moving as if a hidden fate drives her towards achieving the action.

If Isis previously declared that she is driven to search for her husband by (duty) or (responsibility), she returns him to Egypt for another goal:

"The King: Yes. I understand. King Osiris has the right to return to his country to reclaim his throne. Osiris: It is not the throne that calls me. Isis: Truly… my husband did not think of that… but our place in any case is in our land. Osiris: And on our Nile's shore. Isis: Yes, our Nile."(21)

The previous dialogue reveals the absence of a logical motive for returning to the homeland, despite the dangers Isis perceives in Osiris's return to Egypt.

Therefore, the researcher sees that the level of Isis's construction falls outside the second level of character construction levels. She is merely an (Actant) that moves in the action to execute a conscious, clear will emanating from the character's composition. As for her being a queen, it is merely a title, as she has no soldiers, servants, or maids. We see her alone at the beginning of the first act as if she were one of the poor peasant women. It is not logical for one night – the time of Osiris's absence – to overturn the logic of the condition in which Isis

lives, transforming her from the authority of a queen into a mere woman searching for her absent husband.

As for Osiris, the author endowed him with the attribute of knowledge in agricultural affairs and ignored other attributes of a king whose throne was usurped treacherously. A dreamy character with no realism in it, its construction level does not exceed the first level (logical driving forces).

The author makes Osiris a mere pretext to prove his equilibrated idea: governance between knowledge and authority, or as Tawfiq al-Hakim says in the statement appended to the play: “What is the truth of the conflict between Osiris and Typhon? Perhaps it was, in the view of modern meanings, a conflict between a man who knows how to serve people and a man who knows how to use people, i.e., in the modern sense also: between the man of science and the man of politics.”(22)

The analysis of the dramatic action reveals the error of Tawfiq al-Hakim’s previous statement in defining the play’s conflict. There is no confrontation between Osiris and Typhon, whether on the narrative or the embodied level of events. Rather, there is a conspiracy from a single side carried out by Typhon and his henchmen against Osiris without any resistance from Osiris.

The character of Typhon, its impact is evident from the play’s first scene. A tyrant king whose henchmen plunder people’s rights, just as he usurped the country’s throne. He possesses the means of authority: entourage, soldiers, and henchmen. He tries to refute Isis’s claim of Horus’s paternity to Osiris due to his ignorance of the truth of the matter. As soon as the people reveal the truth of Horus, he quietly withdraws to flee far away.

Typhon is the richest character in its construction. He is a king capable of protecting himself, as previously revealed of his ability to usurp his brother’s throne by trickery. He is the model of evil in its purest form. Hence, he occupies the third level of character levels in Pavis’s table.

The author divides the two helper characters (Mustata and Thoth) into two opposing positions to affirm his idea. They are two scribes who record everything happening in Egypt for history and are neutral in their stance towards all ongoing events. However, Mustata believes that Osiris's thought and method of governance are an ideal value that must be adopted. Thoth, on the other hand, sees that the means, however cheap, can be adopted as long as they lead to an ideal end. When Isis devises the plan for Horus to gain his father's throne, Mustata decides to withdraw because she uses practical tricks to achieve her noble goal, while Thoth remains to play the role of the confidant alone. We learn through his dialogue with Isis what ideas revolve in her mind.

As for the character of the village elder, the author draws him with notable care and bestows clear human qualities upon him from the beginning of the play. He is greedy, plundering the peasant women of their birds in the first scene of the first act. He helps King Typhon place the golden chest in the river in the third scene of the first act. In the first scene of the third act, he weaves a conspiracy to eliminate Typhon with Isis in exchange for money. In the second scene of the third act, he dissuades Typhon from his intention to kill Horus. In the last scene of the play, he secretly leads the people to support Isis.

Therefore, the researcher sees that the character of the village elder represents an iconic image of a realistic village elder who seeks to earn money by any means or method.

Remaining is the character of the King of Byblos, placed by the author as a helping actant for Isis in the last scene of the play. He tells the people the story of the displacement of their former king, Osiris, from Egypt in a golden chest, making the people believe Horus's true paternity to Osiris and his right to his father's throne. Hence, the character of the King of Byblos, in its construction, becomes more than just an (Actant) at the second level of Pavis's table.

After that, the researcher sees that the play's characters, in their entirety, merely seek to achieve the dramatic action. Each one represents a specific idea within the Greimasian model. Thus, the characters embody preconceived ideas and drive them within the folds of the dramatic action.

If we examine the play's characters from another angle in their relationship to embodied and narrative actions, we find that the author has been keen to make the character's actions feasible theatrically. He avoided actions of violence and blood in embodying scenes, except for Horus's confrontation with Typhon in the final act, which is theatrically feasible.

This suggests that the presumed receiver was both the reader and the spectator without distinction. The stripping of characters of general human emotions has made the dramatic action the source of interest. If the dramatic action is theatrically feasible, this means that the characters are a neutral reception mechanism, tilting neither towards the reader only nor the spectator only, but towards both together.

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5 - The Play "The Deal (الصفقة)" (The Deal):

Throughout the play, the author deliberately flattens the specifications of all characters, not giving them a psychological dimension, but rather contenting himself with portraying them within the limits of the action's credibility. The characters of the play can be divided into three axes:

- First: The original villagers, the holders of the dramatic desire dominating the play and representing the Subject in it. They are: Hajj Abdel Mawgoud, Awadin, Saadawi, Mabrouka and Mahrous, Tohamy and his grandmother, and the barber.
- Second: Khamees, the worker at the station warehouse. He plays the role of the knowledgeable one in the village, knowing everything in it.
- The last: They are Hamed Bey Abu Rajia and his agent Alesh, who are from Cairo.

Within the framework of this initial division, we see that each of those characters played its dramatic role in a way consistent with its nature. The characters of the first axis represent the Subject, carrying the desire and seeking to achieve the Object (the land purchase deal). Each has its dramatic role in achieving this desire. Saadawi and Awadin postpone their sons' wedding to save their share of the land price. The author then invests them in creating a state of suspense at the end of the second act when

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Hamed Bey declares his intention to take Mabrouka with him to Cairo to serve in his house. As for the character of Hajj Abdel Mawgoud, the undertaker who sells the shrouds of the village dead, Khamees's character invests this truth in pressuring Hajj Abdel Mawgoud to facilitate providing the money needed by the villagers to buy the plot of land. The author adds other functions for Khamees, as he reveals the arrival of Hamed Bey Abu Rajia to the village, mistakenly thinking he intends to buy the land, which means the beginning of the play's event. He also reveals Mabrouka's arrival from Cairo to announce the end of the play.

As for Mahrous and Mabrouka, we learn that they are engaged, and their wedding was postponed because of the idea of buying the land. The author invests these two characters in the second half of the second act when Hamed Bey requests to take Mabrouka with him to Cairo, which represents behavior contrary to the village's ethics and adds more tension to the dramatic action. The author invests this throughout the third act after Mabrouka's secret departure to Cairo with Hamed Bey and the announcement that her fiancé Mahrous has disappeared from the village, with his father believing he went to Cairo to kill Hamed Bey.

Therefore, the two characters Mahrous and Mabrouka represent an important axis in constructing the dramatic action, as they together find the secondary dramatic line of action.

The third axis of characters is represented by the feudal lord Hamed Bey Abu Rajia and his agent Alesh. They together represent the (Opponent) factor in the action construction network. Alesh also plays the role of (confidant), through whom we learn the truth of Hamed Bey's arrival in the village.

Hence, it can be said that the author has drawn the characters of the play *The Deal (الصفقة)* within the limits of performing the functional roles assigned to them and did not delve into placing historical details for the character. The researcher sees that portraying the character within the limits of the second level of character construction levels is completely consistent with the specifications of the comical pattern in which the author formulated his play, which is the pattern of (Situation Comedy).(23)

Farouk Abdel Wahab described the play's characters, saying: "The characters of the play *The Deal (الصفقة)* are nothing but puppets to serve Tawfiq al-Hakim's idea."(24)

The researcher believes that judging the method of character construction must proceed from the artistic mold in which the author cast his play. If the artistic mold in which Tawfiq al-Hakim placed the play *The Deal (الصفقة)* is (Situation Comedy), and that Situation Comedy – as Dr. Ibrahim Hamada says – is:

"The comedy that relies mainly on skill in building the dramatic plot more than it relies on drawing characters and deepening their dimensions."(25)

This means that Tawfiq al-Hakim succeeded in portraying the characters in a manner consistent with the comical pattern to which the play belongs.

Conclusion of Chapter Two

The researcher concludes from the study of this chapter that the dramatic character is a set of characteristics and traits that define the nature of those carrying out the action. Contemporary semiology has specified several patterns or levels for its construction, starting with the first building block: the character as mere logical driving forces, which is the meaning-bearing level; then in the form of actants within the narrative structure/the narrative level; then the level of the performer/character within the text, passing through Roles, up to the level of the visible character in the performance in the form of the actor.

The study of the levels of character in Tawfiq al-Hakim's plays has revealed a new epistemic dimension added to the findings reached. In the play *Ali Baba*, the characters always appear in a state of visible action and do not lean towards narration, reflecting that they are a textual reception mechanism targeting embodiment on stage and reading, as well as targeting the spectator-reader.

The analytical study of the play also discerned that Tawfiq al-Hakim bestowed a historical dimension upon the main characters of the play, which increases the receiver/spectator's sense of their humanity and contributes effectively to sympathizing with or against them. This leads the researcher to say that the level at which Tawfiq al-Hakim constructed the characters of *Ali Baba* is the third level.

In the play *People of the Cave (أهل الكهف)*, Tawfiq al-Hakim bestows a historical dimension upon all the main characters. Each character has its history active in the dramatic life of the play, important in lending an aspect of legitimacy to the performance of action. On the other hand, the visible appearance of the character played its signifying role in embodying the dramatic irony upon which the play is based. The character's speech in the dramatic situation indicates that it slept in the cave for a time of a day or part of a day, while the character's appearance contradicts the content of the speech. What increases the embodiment of this irony visually is the difference in clothing between the youth of the cave and the palace men. This prompts the researcher to say that the characters of *People of the Cave (أهل الكهف)*

represent a textual reception mechanism targeting the spectator, although the narration deals with what the image deals with, making it also a textual reception mechanism that can be literary, targeting the reader.

In the play *Isis*, the researcher found that the heroine's character (Isis) moves through the dramatic action with a mechanical will, like her son Horus, which places her at the second level of character construction levels according to Pavis. As for the character of the king and the village elder, the author bestowed human dimensions upon them, not merely making them an Actant in the action structure like Isis

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and Horus, in addition to Osiris, Mustata, and Thoth. This means that the two characters of the village elder and King Typhon can be included within the third level of character construction levels, while the other characters represent more than actants revolving around the action structure.

This prompts the researcher to say that the orientation of the characters of *Isis* was divided between the two mechanisms together: literary in its majority, and theatrical in the second place.

In the one-act play *Uridu an Aqtul*, the author relies on the visible behavior of the character for most of it, except for the preliminary dramatic situation of the play, where the proposed narrative statement is tested through the spouses' words in a visible manner.

Although all characters have a history outside the time of the dramatic action and belong to the second level of character construction levels, the visible behavior of the characters prompts one to say that they represent a textual reception mechanism that primarily targets the receiver/spectator, with the possibility of their orientation, with the help of non-verbal texts, towards a reader-type receiver.

In the play *The Deal (الصفقة)*, most characters appeared with clear human features: the undertaker stealing shrouds, the bey infatuated with women, etc. If Tawfiq al-Hakim did not allow space to elaborate on the traits of the pattern due to the large number of characters in the play and because the heroism here is collective-individual, this leads us to say that the

characters of *The Deal (الصفقة)* belong to the second and third levels of character construction levels, and they represent a textual reception mechanism targeting the spectator as well as the reader. That is, it is a theatrical/literary textual reception mechanism.

Thus, it can be said that the character as a textual reception mechanism in Tawfiq al-Hakim's plays began as a pure literary theatrical textual mechanism, targeting the spectator-reader, then changed from the two plays *People of the Cave (أهل الكهف)* and *Isis* to become a textual reception mechanism that tries to balance being a theatrical/literary reception mechanism targeting both the spectator and the reader. But in *Uridu an Aqtul* and *The Deal (الصفقة)*, the character was able to balance as a theatrical/literary textual mechanism, targeting both the spectator and the reader.

Footnotes of Chapter Two

(1) Aston, Elaine: Previous source, p. 55.

(2) Butcher, S.H. Op. cit. p.25.

(3) Bobes, María del Carmen: *Semiology of the Dramatic Work* (سيميولوجيا العمل الدرامي). Translated by: Khaled Salem. Cairo: Publications of the Cairo International Festival of Experimental Theatre, 2001, p. 433.

(4) See: Aston, Elaine: Previous source, pp. 68-70.

(5) See Ubersfeld, Anne: *Reading Theatre*, Previous source, p. 137.

(6) See: previous source, same previous position.

(7) See: Pavis, Patrice: *Dictionnaire du théâtre* OP. CIT. p.26.

(8) See: Ibid. loc. cit.

(9) See: Ibid. p.27.

(10) See: Ubersfeld, Anne: *Reading Theatre*. Previous source, pp. 146-171.

(11) See: Aston, Elaine, Savona, George: *Theatre and Signs* (المسرح والعلامات). Translated by: Sebai al-Sayyed. Cairo: Publications of the Cairo International Festival of Experimental Theatre, 1996, pp. 64-66.

(12) See: Yassine, Sezdel: *Influences Étrangères dans l'oeuvre de Tawfik El-Hakim*. L'université D'Alexandre, 1972. p.108. Quoted from: Fouad Dawara (editing and introduction) Tawfiq al-Hakim: *Ali Baba*, Previous source, pp. 21, 22.

(13) Esslin, Martin: *An Anatomy of Drama* (تشريح الدراما). Translated by: Osama Manzalgi. Amman: Dar al-Shorouk for Publishing and Distribution, 1987, p. 47. (Zainab) in the original, corrected by the researcher to match the character's name.

(14) Dr. Ali al-Rai: *Tawfiq al-Hakim – The Artist of Spectacle and the Artist of Thought*, Previous source, p. 23.

(15) Tawfiq al-Hakim: *People of the Cave (أهل الكهف)* (play), Previous source, p. 158.

(16) See: Tawfiq al-Hakim: *Theatre of Society* (مسرح المجتمع). Tunis: Abdel Karim Ben Abdallah Institutions, 1988, p. 55.

(17) Previous source, pp. 51-52.

(18) Previous source, p. 49.

(19) Tawfiq al-Hakim: *Isis*, Previous source, p. 21.

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(20) The source itself, p. 93.

(21) The source itself, pp. 66-67.

(22) The source itself, p. 116.

(23) See: Essam El-Din Abu El-Ela: *The Technical Development of Comedy in Tawfiq al-Hakim*, Previous source, pp. 458-465.

(24) Farouk Abdel Wahab: Previous source, p. 39.

(25) Dr. Ibrahim Hamada: *Dictionary of Dramatic and Theatrical Terms* (معجم المصطلحات الدرامية والمسرحية), Previous source, p. 261.

Chapter Three

The Patterns and Nature of Language

In his article “Introduction to the Definition of Language,” Edward Sapir points out that language is a purely human and non-instinctive method for conveying ideas, emotions, and desires by means of a system of voluntarily produced symbols. These symbols are primarily auditory, generated by the organs we call the speech organs. Sapir denies that there is a distinct instinctive basis in human speech.(1)

Dr. Gaber Asfour presents a distinction between the terms (language) and (speech), saying: “Language/Speech: One of de Saussure’s dualities, meaning the distinction between the abstract system, which is a set of rules and specifications that distinguish a language from others on the one hand, and the concrete, material realization of this system in the actual practice of individuals on the other hand. If language is the abstract system that lies behind speech, then speech is the individual realization of this system or its actual practice.”(2)

The previous distinction between the terms (language) and (speech) agrees with what (Loreto Todd) mentioned in his valuable study (*An Introduction to Linguistics*), where he says: “Language is an abstraction based on the linguistic behavior of its users. Language cannot be fully equated with speech, since no speaker has complete mastery over the entire system… Thus, speech is regarded as the primary medium of language.”(3)

This means that language is the abstract system that governs the practice of the act of speech. The material image of language is embodied in speech, whether spoken or written. Barthes agrees with this opinion as well and adds that if language is the institution and the system, then speech is an individual act of selection and realization.(4)

Speech in dramatic works has taken different forms. Some of it is directed at those responsible for the theatrical performance, which is represented in non-verbal or non-spoken texts, and some of it is spoken. The latter type has taken many forms throughout the history of Western dramatic writing from Aeschylus (born around 25 BC) until now.

The most important forms of spoken speech: Dialogue, which takes place between two or more characters. Dialogue represents the most important spoken verbal form that Western playwrights have adhered to for over twenty-four centuries. The second form of spoken speech is the Monologue, which is a character's speech to itself. The third form of spoken speech in drama is

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the Aside, which is an individual verbal piece delivered by the actor in an audible voice, to themselves, to the audience, or to another actor as if it were a whisper.(5)

Eric Bentley describes dramatic dialogue, saying: "It is highly eloquent, meaning it rises far above the colloquial with deliberate artistry. At its lowest limits, it is rhetorical, meaning it is oratorical, ornate, and exaggerated."(6)

Bentley means by the previous paragraph that dramatic dialogue is not ordinary or low dialogue, but rather it is an artistic, eloquent dialogue that rises above the level of dialogue in everyday life. It is dialogue drawn with care and with words chosen to suit the dramatic genre on the one hand and the nature of the characters and dramatic situations on the other hand.

Aston and Savona point out that the fundamental role of dialogue is manifested in defining character, place, and action. Dialogue is also built on the system of Turn-taking, meaning that one of the play's characters directs speech to another character who listens and then responds in turn. Aston and Savona address the Speech Act theory previously presented by the researcher in the prelude of this research. Speech act means that speech in dramatic action has three levels:

- First: The locutionary level, or the utterance of a phrase that has meaning.
- Second: The illocutionary level, i.e., the action performed while uttering the phrase, such as pleading or commanding.

- Third: The perlocutionary level, which is the response to the speech, i.e., the effect on the addressee through what is said.

Aston and Savona attribute “the receiver’s interest in the language of dialogue to the content of the dialogue in terms of philosophical truths.”(7)

Jeanette R. Malkin, in her book *Verbal Violence in Contemporary Drama*, points to Genevieve Serreau’s article titled “Theatre of Language,” which she published in 1956. In it, she distinguishes between three different types of traditional dramatic languages: a dramatic language that represents the emotions, thoughts, and psychological relationships of characters, describing it as a language close to that of the common people. The second type is physical language, where language becomes a form of vocal forms of gesture. Serreau indicates that the third type appeared after World War II, which is called the theatre of language, where the function of

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language changes entirely; it becomes the very content of drama and exists before us as a dramatic reality. She limits this type to the writings of Beckett, Adamov, and Ionesco.(8)

As for María del Carmen Bobes, she addressed the patterns of dialogue language in her study *Semiology of the Dramatic Work* and indicates that the most important patterns of dialogue language that have passed through the history of Western drama are:

1- Argumentative dialogue: concerned with argument or truth through verbal discourse. 2- Comic reflective dialogue: the quick-witted humorous dialogue that uses verbal contrast. 3- Informative dialogue: concerned with spreading the argument and elevating the values of doctrine. 4- Dialogue of passion and life: dialogue that reflects human passions, such as power or duty, and is concerned with declaring human emotions. 5- Dialogue of conversation and storytelling: widespread in salon comedies, and bourgeois drama, which excelled in mastering this type of dialogue, can be included in it. 6- Pictorial dialogue: what we see in psychological realism, where dialogues appear detached from the event.(9)

Tawfiq al-Hakim is considered one of the Arab playwrights most concerned with the language of dialogue, as it oscillated between classical Arabic and colloquial and what he

himself called (the third language), a type that combines the virtues of classical and colloquial in a single linguistic fabric. Critics' opinions differed regarding the issue of the third language in Tawfiq al-Hakim's work. Dr. Mohamed Mandour describes this experiment as successful and that it solved the language problem in our Arab theatre (10). Galal al-Ashry agrees with Dr. Mohamed Mandour's previous opinion (11), while Dr. Mohamed al-Abd describes the step taken by Tawfiq al-Hakim towards inventing a language suitable for dramatic writing as an impermissible distortion of the Arabic language (12). Dr. Mohamed Ghoneimi Hilal agrees with the latter opinion and refuses to describe the classical Arabic language as incapable of dramatic expression (13)(*). The researcher sees a discussion of this issue during the study of the analytical models concerning the issue of reception mechanisms.

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1 - Operetta "Ali Baba":

On the linguistic level, the author divides Operetta Ali Baba into two basic systems. The first is the non-verbal texts, a level that in turn is divided into two parts. The first is External, specific to the description of the décors at the beginning of each of the six acts of the operetta. In it, there is a classical Arabic linguistic level, such as: A forest scene; on the right side, a rock covered with grass; on the left side, a huge tree with thick branches (14). The second is Internal, specific to directions concerning the actor's performance, movement, music, and lighting. It is noted that this type of non-verbal texts is characterized by simple Arabic language, and in some directions addressed to the actor, it reaches the level of the Egyptian colloquial, such as: He kisses his hand front and back (15).

The second system of the operetta's two language systems is the level of verbal texts. It is also divided into two parts: the first represents delivery as stipulated in the dialogue, monologue, and aside. Its verbal language is characterized by colloquial mixed with some Bedouin words, such as: What a morning of cream and jasmine (…) What does the full moon want in its sky? We are all soul and body, its ransom… (16), and at other times in pure Egyptian colloquial, such as: Shut up (…) and get lost in the air… (Is this the stingy, greedy, hungry man) (17).

The second part of the verbal language system is “the *zajal* (verses) composed for the purpose of singing, performed by the main characters of the operetta. Their language is characterized by Egyptian colloquial vocabulary with some classical Arabic words in the *taf‘ila* meter, such as: Come, come to Qasim’s shop… In it are goods from the highest quality.” (18)

It can be said that the change in the language level from non-verbal texts to verbal texts is acceptable. However, the change in the language level within the scope of non-verbal texts between pure colloquial and pure classical needs some interpretation. Tawfiq al-Hakim deliberately wrote the external non-verbal texts in a refined classical language because they are addressed to those responsible for the theatrical performance, including the director and the scenography designer. As for the internal non-verbal texts, they contain in some places pure colloquial language because they are addressed to one of the actors, and it seems that some of them had little education.

It is worth noting that the author deliberately used language in some places as a trigger for laughter. He uses incomplete paronomasia at times, such as: I came to congratulate… I was named… I was delighted (19). Qasim here declares his true feelings without restraint or control, then amends his slip in front of Ali Baba. At other times, he uses complete paronomasia to provoke laughter, such as:

“Masrour…: I came, I feared being late. We have tonight’s work… the caravan. Zuraiq: (catching the last word) Caravan how… it’s open, I saw it with my own eyes as we passed.”(20)

Masrour means the word (*qafila*) i.e., the trade caravan, while Zuraiq understands it to mean (closed), thinking Masrour is talking about the (frying pan) that Zuraiq sent him to buy peanuts from, and believes Masrour is talking about the frying pan.

Tawfiq al-Hakim benefited from language by making it express, in its verbal texts, the level of the common people’s language in bygone times, especially since the operetta’s events occur in ancient Baghdad. He was able to reconcile suggesting Baghdadi language by adding some common Bedouin words and adding them to Egyptian colloquial words.

It can be said that language here represents a clear textual reception mechanism. It primarily targets those working on a theatrical performance in its non-verbal form, and it addresses the mind and emotion of the common people by using Egyptian colloquial in its verbal texts. This reveals that Tawfiq al-Hakim intended to perform the play during the writing process. If historical constants point to this fact and that the author agreed to write this operetta before his trip to Paris, then the language here materially reveals the author's intention to perform it theatrically, due to the existence of a reception mechanism targeting the general spectator and not the reader.

In the play *The New Woman (المرأة الجديدة)* (The New Woman), the author uses the pattern of the Cairene colloquial dialect as a linguistic style for the dialogue of the play's characters. This reveals that the plays of his early writing stage were not concerned with the reader receiver.

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2 - The Play "People of the Cave (أهل الكهف)" (The People of the Cave):

Tawfiq al-Hakim wrote the play *People of the Cave (أهل الكهف)* in a refined Arabic language, in terms of words, structures, and expressions that indicate linguistic refinement and expressive power, which prompts us to say that it is a literary reception mechanism targeting an audience of readers more than it targets spectators. Tawfiq al-Hakim says:

"… My concern was to separate it [meaning *People of the Cave (أهل الكهف)*] from the theatre and attach it to literature, because literature in our country is more stable and elevated (…) I achieved what I wanted in finding an audience for the published play who peruses it in a book as an independent work of art in itself."(21)

This statement represents a sufficient justification for writing *People of the Cave (أهل الكهف)* in a refined literary linguistic style to achieve this goal. In another place, Tawfiq al-Hakim says:

"Plays such as (*People of the Cave (أهل الكهف)*), (*Shahrazad (شهرزاد)*), (*Sulayman al-Hakim*), etc. (…) were able to live somewhat of a life in books, but they could not live to this day on our Arab stage. This made me once believe that they were written only to be published

in books! Until they were translated into foreign languages, and I recently perused some enthusiastic reports from some men of literary theatre about their suitability there for a life of representation."(22)

The researcher sees that Tawfiq al-Hakim here explicitly states that his opinion that writing *People of the Cave (أهل الكهف)* was for publication and reading was merely a (belief) he (once) held. The previous paragraph also indicates Tawfiq al-Hakim's conviction of the failure of the play's performance on Arab stages and its success on Western stages. The differences between Arab and European performances include the change of the language element, from the refined Arabic language of the text to the European language into which the play was translated, where it was translated and published in French in 1940, with a historical preface by Gaston Wiet, professor at the Collège de France. Then it was translated into Italian in Rome in 1945 and in Milan in 1962, and into Spanish in Madrid in 1946.

The issue of language was a constant preoccupation for Tawfiq al-Hakim since the 1930s. He published an article in the magazine *Al-Muwazzaf* (The Employee), issue five, dated May 1936, about language, in which he explained the necessity of matching the written form of Arabic sounds to their spelling. Then he raises another issue twenty years after publishing the previous article, saying:

"It is strange that our theatre began with classical Arabic since the era of Sheikh Salama Hegazy and achieved overwhelming success before an audience of urban and rural dwellers with little education during the occupation days, then it ended up with

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"the dominant colloquial in the era of education and independence."(23) The issue of language had remained a constant preoccupation for Tawfiq al-Hakim, especially regarding dramatic writing.(24)

From the analytical reading of the play and what was written about it in Egyptian daily newspapers at the time of its publication and performance (25), it can be said that the play succeeded overwhelmingly upon publication and was admired by major writers and critics such as Taha Hussein and al-Mazini. It also achieved the same success when it was performed at the Royal Opera Theatre, directed by the artist Zaki Tulaimat. Critics did not point to

difficulty in the audience's understanding of the language, especially since the stars of Arab acting at that time played the main roles in it. Zaki Tulaimat played the role of Maximilianus, Hussein Sidqi performed the role of Marnush, Mounsi Fahim played Iamblichus, and Zaki Rustum played the role of the king. Critics at that time admired the actors' delivery and the ease of their performance to the extent that it brought the refinement of the language and the beauty of its meanings closer to the general public.(26)

The researcher sees that the (classical) language of the play contributed significantly to performing important roles in affecting the audience of spectators. Let us examine the following dialogue taking place in the second act:

Marnush…: I want to know who told you the secret of my house? Gallus…: (in a deep voice) In the sky.(27)

The previous verbal text shows the role of language in imparting a comic sense to Gallus's words, based on the irony of his belief that Marnush is a saint. The serious and tragic effect of the fourth act's dialogue is primarily due to the refinement of language, its expressive power, and the shades of its influence.

If language here is an element that can be described as a literary reception mechanism, it in other places plays its role as a reception mechanism for a targeted audience of spectators.

In the plays *Shahrazad (شهرزاد)*, *Pygmalion*, and *King Oedipus*, the author uses a classical Arabic language that indicates refined literary formulation. If it targets the reader, it also targets the spectator.

3- *Uridu an Aqtul* (I Want to Kill):

The author, during this play, relies on simplified classical Arabic. Let us examine the following dialogue:

The Husband: I rely on God, on you, and on the company for my widow to live in comfort, ease, dignity, and rest… (28)

The previous dialogical passage illustrates the pattern of language that Tawfiq al-Hakim uses on the tongues of the characters of *Uridu an Aqtul*, as it is a simplified Arabic language with easy words and structures, along with it containing a popular expression on the tongues of Cairo residents, which is “relying on God and on you.”

The language pattern reveals a reception mechanism intended by the author, as the language here targets the receiver/spectator and reader together. What confirms this opinion is the inclination of all the play’s characters to speak using a single linguistic lexicon. The author does not differentiate in the language of dialogue between the character of the husband, the wife, the representative, and the girl, and the language does not reflect the traits of the speaking character nor indicate them. If the smoothness of the language relies on choosing easy stylistic words and structures understandable to the broad public, then this may indicate the reader of the newspaper in which the play was first published and for whom the author wrote the play, as well as the specifications of drama that target, first and foremost, the possibility of theatricalization.

The language pattern here thus represents a textual reception mechanism targeting both the reader and the spectator, without favoring one over the other.

In the play *Jinsuna al-Latif* (Our Fair Sex), the author uses the Cairene dialect as a style for dialogue. In the plays *Hadith Sohufi* (Press Interview) – 1938, *Uridu Hadha al-Rajul* (I Want This Man) – 1946, and *Ashab al-Sa‘ada al-Zawjiyya* (The Happily Married Couples) – 1949, the author uses the accessible Arabic language in which Egyptian journalism was written at the time, indicating that the language in the plays of this stage is directed towards the receiver: both the reader and the spectator.

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4 - The Play “Isis”:

Just as Tawfiq al-Hakim did not bestow human features upon the characters of the play *Isis*, he did not differentiate between the language of one character and another. All characters speak in a single stylistic linguistic pattern. We cannot differentiate between the language of a young boy like Horus or the language of his father Osiris, or between the language of a king

like Typhon and the language of a peasant. The linguistic character is one: a classical Arabic language, its words known to the general educated, resembling the language of refined journalism. The reader of the play cannot distinguish between the writing style of the non-verbal texts and the writing style of the verbal texts. This indicates that the language of the play can be described as Tawfiq al-Hakim's own language, and his style is itself the characters' style. If language is the vessel of thought, then the characters' thought also goes back to a single source: the author's thought. The characters think in one way, just as they speak with one tongue.

Hence, it can be said that the language of the play, in its entirety, represents a literary/reading reception mechanism that primarily targets the reader-spectator, because the linguistic style that reflects the speaker's personality gives life to language and makes it more credible before the hearing and sight of the receiver/spectator. As for the linguistic style characterized by rigidity and in which all the play's characters are similar, it expresses that language is merely a vessel for thought and targets a receiver of the reader type. The language here is more like translated language, not original composed language, as the diversity of linguistic styles reflects the credibility of the diversity of characters in the environment of dramatic life.

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5 - The Play "The Deal (الصفقة)" (The Deal):

The play *The Deal (الصفقة)* represents a qualitative shift for Tawfiq al-Hakim regarding the issue of language, as the language of dramatic dialogue represented for him one of the dilemmas of playwriting. Tawfiq al-Hakim says:

"Using classical Arabic makes the play acceptable in reading, but when performed, it necessitates translation into the language that characters can speak. Classical Arabic here, then, is not a final language in all cases. Also, using colloquial faces a valid objection: that this language is not understood in every time, nor in every country, nor even in every region."(29)

The researcher sees that the issue of the language of dramatic writing is one of the problems of reception for Tawfiq al-Hakim. In a previous study, the researcher found that Tawfiq al-Hakim abandoned dramatic writing in colloquial for classical for several reasons:

1- The failure of the farce (*Rasasa fi al-Qalb* – A Bullet in the Heart) to find its way to the stage. 2- The change in Tawfiq al-Hakim's convictions regarding the nature of theatrical art and its function after his return from Paris. 3- The decline in the activity of theatre companies due to the global economic crisis. 4- The success of the play (*People of the Cave (أهل الكهف)* – 1933), which matched his new convictions – as it was performed, published, and translated into French. 5- Publishing houses opening their doors to publish Tawfiq al-Hakim's dramatic creations, such as: (*People of the Cave (أهل الكهف)* 1933) and (*Shahrazad (شهرزاد)* 1934). 6- Magazines embracing Tawfiq al-Hakim's dramatic writings. 7- Tawfiq al-Hakim's work with *Akhbar el-Yom* since 1945. 8- Tawfiq al-Hakim's inclination towards uniqueness and avoiding vulgarity.(30)

These reasons were behind Tawfiq al-Hakim's shift from dramatic writing in the colloquial dialect to classical Arabic, to ensure the spread of his plays and their understanding in various Arab countries and the ease of transferring them to other living languages. However, Tawfiq al-Hakim found that the themes of some plays and the mold of their treatment necessitated a specific linguistic register, i.e., necessitated writing in the colloquial dialect.

Therefore, he found no escape from thinking about reconciling his inclination to write in classical Arabic with the requirements of theatrical art directed at the broad public. The researcher also sees that the philosophy of (Equilibrium) that governed Tawfiq al-Hakim's thought and art directed him towards reconciling the requirements of publication and the requirements of theatrical performance by writing the dramatic dialogue in a language that combines the virtues of both, in what he called (the third language).

Tawfiq al-Hakim says:

"I had to conduct a third experiment to create a correct language that does not violate classical grammar rules, and at the same time – is something that characters can utter and does

not contradict their nature or the atmosphere of their lives… a sound language understood by every generation, every country, and every region, and can flow on tongues in its setting. That is the language of this play, *The Deal (الصفقة)*. It appears at first glance to its reader to be written in colloquial, but if they reread it according to classical grammar rules, they will find it as logical as possible."(31)

Tawfiq al-Hakim was attacked for this call for the third language by some researchers and critics, such as Dr. Mohamed al-Abd, who says:

"Language does not know – and cannot know a third language – it is either classical or colloquial (…) Arabic is either an inflected language we call classical, or an uninflected dialect we call colloquial (…) Al-Hakim's language was fabrication, individual manipulation, deliberate classicization, and embellishment of a specific language with the aesthetics of another language."(32)

The researcher sees that the author of the previous opinion deliberately did not look at Tawfiq al-Hakim's call in its historical context. He also viewed it from the angle of the language researcher, not the drama researcher, so he did not look at it from the perspective of developing the language of dramatic dialogue and contented himself that it is a call that demolishes the pillars of the Arabic language.

If we examine the opinion of drama researchers, we find that Dr. Mohamed Mandour sees that the third language experiment created by Tawfiq al-Hakim may solve a difficult problem in a great art like the art of theatre, which is still struggling to overcome the obstacles standing in its way, foremost among them the obstacle of language and the oscillation between its two poles.(33)

Dr. Mohamed Mandour describes the third language experiment by Tawfiq al-Hakim, saying:

"It is in truth – an Arabic language that is almost classical in its vocabulary, means of expression, and representation of sounds, provided that this representation is merely a symbol that speakers of every dialect can pronounce according to the phonetic development that occurred in that dialect."(34)

The researcher sees that the language of writing in which Tawfiq al-Hakim formulated the play *The Deal (الصفقة)* is a suitable language, as it is probable that the people of an Egyptian village would speak such a language, like the language of the people of Sinai and the language of the North Coast. Therefore, it can be said that Tawfiq al-Hakim's confusion in his early works between dramatic writing in colloquial to please the audience and classical to please the reader, found a practical solution in the play *The Deal (الصفقة)*, implicitly declaring the writing of a play intended for both types of receiver (the spectator and the reader).

If Tawfiq al-Hakim did not repeat his experiment with the third language in his subsequent dramatic texts – where he used in the plays: *Al-Sultan al-Ha'ir* (The Perplexed Sultan) – 1960, *O Climber of the Tree (يا طالع الشجرة)* (O Climber of the Tree) – 1962, *Al-Ta'am li-Kulli Fam* (Food for Every Mouth) – 1963, *Shams al-Nahar* (The Sun of the Day) – 1965, and *Masir Sarsar* (The Fate of a Cockroach) – 1966, a classical Arabic language in which the correctness of pronunciation and the ease of expression blend – it can, however, be directed at both the receiver/reader and the spectator together.

Conclusion of Chapter Three

From the above study of language, the researcher concludes that language is a voluntary human act. Language differs from speech in that the first is an abstract system or a set of rules and specifications standing behind speech, and the latter (speech) is the individual realization of this system or its actual practice. Language in drama is characterized by eloquence; hence it differs from the language of everyday life.

During the analytical study of language in the selected models from Tawfiq al-Hakim's plays, the researcher found that the language of Operetta "Ali Baba" contains colloquial words in its non-verbal texts addressed to the actor, and all non-verbal texts are formulated in simplified Arabic.

As for the language of dialogue, it is divided into two patterns: the first concerns the characters' dialogue with each other, which is colloquial speech mixed with some Bedouin

words. This also applies to the techniques of monologue and aside. The second pattern is the pattern of songs and *zajal* written specifically for singing and delivery, containing Egyptian colloquial words mixed with some classical words. The researcher sees that the levels of language used in the play added an aesthetic dimension and credibility to the fantastical action and the traditional characters. It can be said that the language in which the non-verbal texts are formulated represents a textual reception mechanism targeting those responsible for the theatrical performance, i.e., it is a theatrical reception mechanism. The language of dialogue was formed and diversified to represent a textual reception mechanism targeting both the audience of spectators and the audience of readers. The results of the analytical study of the play's language agree with the historical fact that Tawfiq al-Hakim wrote Operetta "Ali Baba" to be performed on stage and then published.

In the play "People of the Cave (أهل الكهف)," formulated in a refined Arabic linguistic mold, in terms of its words, structures, and elegant expressions, and its use of different forms of eloquence, the language of "People of the Cave (أهل الكهف)" in general is flawed by the use of a single lexicon and similar modes of expression on the tongues of all the play's characters. That is, all characters speak with one tongue: the author's tongue. No character differed from another in the content of its lexicon vocabulary, which made it represent a literary reception mechanism more than a theatrical one, targeting an educated audience of readers, not the general theatre audience. This is confirmed by the historical fact that Tawfiq al-Hakim pushed it to publication before thinking of presenting it to the theatre. However, this does not negate its suitability as a language for theatrical performance targeting an educated audience, the audience that

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is accustomed to a single linguistic level among characters in Arabic translations of masterpieces of world drama.

In the play *Isis*, Tawfiq al-Hakim also places a single classical Arabic linguistic level on the tongues of all characters. He does not differentiate between a boy and a king, or a woman of the common people and the queen of the country. We cannot distinguish between the style of non-verbal texts, in terms of vocabulary and structures, and the verbal texts (dramatic dialogue). The linguistic style of the play appears to target circulating literary journalism, as

the play *Isis* did not reach the level of the play *People of the Cave (أهل الكهف)* in terms of the aesthetics of the language used in them, nor did it reach the language of Operetta Ali Baba. This prompts the researcher to say that the language of *Isis* represents a literary reception mechanism more than a theatrical reception mechanism; that is, it targets the reader primarily, although it could suit the stage.

In the one-act play *Uridu an Aqtul*, Tawfiq al-Hakim treats the dramatic dialogue on the tongues of the play's characters in the simplified classical style that contains structures similar to the expressions of Cairo residents in their daily lives, prompting the researcher to say that the language of the play represents a literary/theatrical textual reception mechanism, targeting the reader and the spectator equally.

As for the play *The Deal (الصفقة)*, it revealed the extent of Tawfiq al-Hakim's concern with language, as it represented his constant preoccupation throughout his artistic life. This is confirmed by the alternation of the language level from one stage to another in Tawfiq al-Hakim's dramatic writing. In this play, Tawfiq al-Hakim deliberately wrote a language that considers the goal of literariness, as well as the goal of theatricality. The researcher sees that Tawfiq al-Hakim's idea of the third language represents a qualitative shift in Arab thought that no one paid attention to except a few perceptive individuals like Dr. Mohamed Mandour. He pointed out, through practical experimentation, to the problem of the language of Arabic drama between literariness and theatricality, something no one had paid attention to before. The language of the play *The Deal (الصفقة)* also reveals that it represents a literary/theatrical reception mechanism in its complete form and aims to target both types of receiver: the reader and the spectator.

Footnotes of Chapter Three

(1) See: Sapir, Edward: Introduction to the Definition of Language (مدخل للتعريف باللغة). In *Language and Literary Discourse* (اللغة والخطاب الأدبي). Selection and translation: Saeed al-Ghanimi. Beirut: Arab Cultural Center, 1993, p. 12.

(2) Kurzweil, Edith: *The Age of Structuralism* (عصر البنيوية). Translated by: Dr. Gaber Asfour. Cairo: Arabia for Printing and Publishing, n.d., p. 393.

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(9) See: Bobes, María del Carmen: Previous source, pp. 320-337.

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(11) See: Galal al-Ashry: *Theatre: The Father of Arts* (المسرح أبو الفنون). Cairo: Dar al-Nahda al-Arabiyya, 1971, pp. 33-34.

(12) See: Dr. Mohamed al-Abd: Al-Hakim's Dialogue and the Experiment of the Third Language (حوار الحكيم وتجربة اللغة الثالثة). In: *Tawfiq al-Hakim: The Writer... The Thinker... The Man* (توفيق الحكيم الأديب... المفكر... الإنسان). First Commemorative Book. Cairo: National Center for Literature, 1988, p. 159.

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(14) Tawfiq al-Hakim: *Ali Baba*, Previous source, p. 45.

(15) Previous source, p. 61.

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(16) Previous source, p. 35.

(17) Previous source, same previous page.

(18) Previous source, p. 34.

(19) Previous source, p. 62.

(20) Tawfiq al-Hakim: *Adab al-Hayat* (The Literature of Life), Previous source, p. 100. (*) See: Tawfiq al-Hakim: *The New Woman (المرأة الجديدة)* (The New Woman). Cairo: Maktabat Masr, n.d.

(21) Tawfiq al-Hakim: *Fann al-Adab* (The Art of Literature). Cairo: Maktabat Masr, n.d. p. 305.

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(24) See: Essam El-Din Abu El-Ela: *The Technical Development of Comedy in Tawfiq al-Hakim*, pp. 338-346.

(25) See: Dr. Ramses Awad: Previous source.

(26) See: previous source, p. 178.

(27) Tawfiq al-Hakim: *People of the Cave (أهل الكهف)*, Previous source, p. 62.

(28) Tawfiq al-Hakim: *Theatre of Society*, Previous source, p. 39.

(29) Tawfiq al-Hakim: *The Deal (الصفقة)* (the concluding statement of the play), Previous source, p. 156.

(30) See: Essam El-Din Abu El-Ela: *The Technical Development of Comedy in Tawfiq al-Hakim*. Previous source, p. 497.

(31) Tawfiq al-Hakim: *The Deal (الصفقة)*, Previous source, p. 157.

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Part Two

The Nature of the Mechanisms of Orientation toward the Receiver

Chapter Four

The Stage Scenography (Presumed)

Before paying attention to establishing an integrated conception of the theatrical performance through explicit non-verbal texts, playwrights used to place this conception within verbal texts in their various forms. This means that the modern playwright often cares to place the details of the elements forming his conception of the (presumed) theatrical performance. Stage scenography tops the list of elements of this conception, placed by the writer at the beginning of the acts of his play through an external non-verbal text.

Dr. Samia Asaad describes the theatrical space in drama, saying: “The place may be a translation of the text’s structures, especially those structures related to place. The place can be a faithful image of a specific social or psychological reality, but it is often similar to and representative of it, according to various rhetorical devices: metonymy, metaphor, symbol… etc. Whatever the pictorial imitation, it is an image formed by people of reality.”(1)

The previous opinion means that the playwright places an imagined image of the place that aligns with the social and psychological reality of the characters, according to what the required rhetorical expression dictates.

Anne Ubersfeld clarifies the nature of this scenic space, saying: “The task of the scenic space is to provide us with information about the (absent) above the stage (the referential world), with the aim of giving the illusion its realistic weight (the reality effect) but also with the aim of showing, in a physical space that is a miniature model of social space, the mechanism of social interactions.”(2)

Anne Ubersfeld means by the absent the author’s conception of the (presumed) theatre and everything related to the elements of the (presumed) theatrical performance. She (Anne

Ubersfeld) describes it as the scenic space presupposing a tangible space, which is the dual reference that distinguishes theatrical practice.(3)

She means by (dual reference) the traditions of theatre architecture and stage scenography that the writer grew up with in the theatrical reality, which he imagines during writing and is implemented when performing the play as the architectural and scenographic traditions related to the theatre in his society. This same meaning is what Anne Ubersfeld explicitly puts forward, saying:

"Theatre cannot be written without a prior theatrical conception (…) The playwright writes according to or contrary to an existing theatrical system. This means that the (theatrical performance) in the broad sense precedes, in some way, the theatrical text. Even if one does not work in the theatrical field, one writes in any case without having a clear conception of the materialities of theatre."(4)

This clarifies for us how the (presumed) theatrical space, including the elements of scenography, has often been clarified through the details specific to the conception of the (presumed) theatrical performance contained in the non-verbal texts, as will be shown during the analytical study of the elements of scenography in the selected models from Tawfiq al-Hakim's plays.

The study of "Aston" and "Savona" points to the encoding processes included in the sign systems of dramatic expression concerning the presumed performance elements contained in the dramatic text. In it, scenography presents spatial forms: urban, architectural, scenic, and gestural, along with describing the relationship between the audience space and the performance space, defining color systems and principles of spatial organization, describing the relationship between what is on stage and what is outside it, and referring to the links between the autonomous space and the imagination of the performed dramatic text. In addition to determining the theatrical accessories: their type, their relation to space and the actors' bodies, along with what concerns describing the position of the actor's body and its place on stage, and the nature of gesture.(5)

All this is described as elements of scenography, after suggesting the type of theatre and the shape of its spaces upon which this dramatic text, rather than others, can be embodied.

Anne Ubersfeld points out that theatrical space is formed starting from a specific architecture. The elements of forming theatrical space are:

1- Architecture. 2- Manual depiction. 3- Movement and the sculpting of bodies.(6)

Therefore, describing the actor's body, its position on stage, and the shape of its distinctive movement constitutes an important part of dramatic expression.

María del Carmen Bobes clarifies the importance of studying place in dramatic texts, as one of the important tools in dramatic expression. In the case of reading the dramatic text, place forms part of the possible imaginary structures hinted at by the dialogue as well as by the non-verbal texts. In performance, it forms part of the physical location that accommodates objects and actors on stage.(7)

James Merond distinguishes between three spaces: the first he called (Theatre Space), specific to the theatre building and the space it creates through its specific architecture. The second is (Theatrical Space), meaning the space produced by the "scenographer's" design. The third type he called (External Theatrical Space) or the unseen. He gives the example of the imagined visions in Shakespeare's (*Macbeth*) related to the killing of (Duncan), which are not seen on stage but are described and transferred to the spectator's imagination.(8)

Fabrizio Cruciani confirms the fact that the (Form) of the theatre is the primary foundation in cultural consciousness.(9) This confirms that this cultural consciousness of the (Form) of theatre must be part of the playwright's imaginative preparations during the writing process. Writing dramatically for the Italian stage differs from the arena stage, and from others. Even a writer like "Beaumarchais" reveals his intentionality in composing his play *The Marriage of Figaro* by placing, on the tongue of the character Figaro, the measurements of the room of the play's hero based on the area of the stage of the "Comédie-Française."

Christopher Balme sees that "theatrical space means:

- The architectural factors of the theatre and the building, including the auditorium and the actors' rooms.
- The shape of the stage (the performance room).
- The place of the theatrical performance, including the integration of theatrical space into the surrounding space of the spectators.
- A dramatic room indicating the semiotics of theatre placed in the dramatic text."(10)

If the goals of scenography design are summarized in:

- Creating an environment for the actors and the performance.
- Helping establish a mood and style for the performance.
- Distinguishing between the real and the unreal.
- Establishing the place and historical period in which the play's events occur.
- Realizing the design concept in a material form with the director and other designers.
- Providing a central vision or a figurative image for the performance if needed.

7- Emphasizing that the scenery is consistent with other elements of the performance.(11)

Then referring to the elements of scenography in the dramatic work – through non-verbal texts – requires other goals, including establishing the principle of simulating reality, establishing signifying systems, and activating the described elements of scenography in performing specific dramatic functions.

If we look at theatrical costumes as one of the elements of scenography, they have important artistic goals:

- Indicating the place and time of events.
- Helping establish the style of the performance.
- Indicating the characters: their status in society, their jobs, and their personalities.
- Defining relationships between characters.
- Suggesting, in a symbolic way, the importance of the character.
- Being harmonious with the elements of the visual image.(12)

As for Make-Up, “Robert Cohen” emphasizes that makeup has existed with theatre since its inception. Makeup is not used here only in the sense of painting the face, but it also includes the characters’ voices, their movements, and their accessories.(13)

Edwin Wilson confirms that “makeup plays a role in bringing the actor and the character closer, or is used as a type of mask.”(14) Marcel Fredefon summarizes the term scenography by saying:

“The art of coordinating this space and controlling its frame within which events take place.”(15)

The relationship between scenography described through non-verbal texts and theatre traditions is a reflective relationship. Scenography relies in most of its elements on technology. The higher the level of technology in a country, the more this level is reflected in the technology of theatrical scenography. The available theatrical technology allows the playwright to create his conception through the theatre technology in his country.

After that, there remains the study of the (presumed) scenography in Tawfiq al-Hakim’s dramas and its role in realizing the (presumed) form of reception.

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1 - Operetta “Ali Baba”:

The artistic criticism – directed by Egyptian daily newspapers in November 1926 – praised the ability of the (Acting Promotion Troupe) to fund Operetta Ali Baba, and Talaat Harb Pasha’s stance in financing the troupe to produce this operetta, because of its stunning scenes and precious costumes that delight the onlookers.(16)

The researcher sees that this praise is in its proper place and not marred by any exaggeration, as the scenography expresses the atmosphere of Baghdad hundreds of years ago, with its ornamentation and richness expressed by the materials used. Add to this that this operetta contains six different scenes, relying fundamentally on dazzling.

In the first act, and Scene One, the author says: “Qasim’s shop from the inside, with the finest goods of every kind.”(17)

Through the sung verbal texts comes from Salah al-Din, the salesman, the presence of: Carpets, silk, sweets, dried fruits, caftans, and dates.(18)

If we add the crowd of customers and other vendors, the theatrical image can be completed in our imagination, as the author drew it. This is useful on the dramatic level in showcasing the wealth of Qasim's trade, in contrast to displaying Ali Baba's humble condition through his poor clothes and what comes through the dramatic dialogue to express his bad financial situation. This contradiction between the conditions of "Qasim" and "Ali Baba" gives legitimacy from the beginning to the audience's sympathy with Ali Baba and taking a psychological stance against "Qasim." We can add to this the legitimacy of Marjana's presence with Salah al-Din and the embodiment of a dramatic dialogue useful in delivering the following information:

- That Salah al-Din wants to buy Marjana and free her to marry her, which appears as a solution for the hero Ali Baba to escape his financial crisis.
- Indirectly revealing Marjana's feelings and her love for Ali Baba, which represents a necessary foreshadowing used by the author at the end of the operetta.
- The possibility of Qasim and his wife Zubaida being present and creating an important dramatic situation by Ali Baba joining them, especially since Ali Baba's presence has a dramatic justification, as he came to inquire about the reason for Marjana's delay in buying lentils.

In the second scene/second act, the author says: "A forest scene; on the right side, a rock covered with grass; on the left side, a huge tree with branches (…) The stage is empty when the curtain rises."(19)

In the previous external non-verbal text, one can observe the presence of a rock covered with grass on the right side and a huge tree with branches on the left. This, initially, indicates a balanced stage set. It is also dramatically useful in several ways:

- Before the gang's arrival, Ali Baba discovers the presence of the cave, because of the rock covered with grass in front of it.

- The presence of branches where Ali Baba uses them before the gang's arrival to make a gallows to commit suicide, which adds tension to the situation.
- The presence of a huge tree helps Ali Baba hide behind it when the gang arrives and departs, preventing the gang from seeing him. This creates an irony where Ali Baba knows the existence of the cave and the gang, while the gang does not see Ali Baba.

This shows that the second scene played important dramatic roles that benefited the development of the event. It can be observed, through the previous external non-verbal text, that the author explicitly indicates that the stage is empty when the curtain rises, which definitively proves that the author intended this play to be performed on a theatre of the Italian proscenium type with a curtain.

In the same act, the author points to a new indication specific to the theatre's scenography, through an internal non-verbal text in two places:

- "The cave opens."(20)
- "And the rock closes behind him [meaning behind Ali Baba]."(21)

The two previous non-verbal texts help foreshadow the change in Ali Baba's material condition during the third act.

In the third act/scene, the author says through an external non-verbal text: "Ali Baba's squalid room, with its old, shabby Oriental belongings. The presence of a (shilt) and an Oriental table in the middle is noted."(22)

During this act as well, the author indicates, through internal non-verbal texts, Ali Baba's luxurious clothes that make Marjana think he is the judge upon his entry (23). The author also indicates the presence of measuring tools and an opening in the floor under the table (24), and the presence of jewels (25).

If we examine all these details contained in the/presumed stage set, it could be said: The contradiction between Ali Baba's new condition and the squalor of the room he used to live in, from which his cousin Qasim wanted to evict him, stirs in the receiver/spectator a feeling

of joy for the improvement of his hero's condition. This feeling supports the receiver/spectator's backing and sympathy for Ali Baba, in contrast to the feeling of joy at Qasim's distress over his cousin's change of circumstances.

The researcher sees that the presence of the table in the middle of the stage helps explore what is under it, which the author uses in Qasim's eavesdropping on the dialogue taking place between Ali Baba and Marjana in her room, through the opening found in the floor under the table. To confirm Ali Baba's high material status, the author stresses that his clothes are luxurious, which suggests the credibility of the information that reached us during this act, confirmed by Ali Baba's entry into the cave at the end of the previous act. Likewise, the accessories, such as measuring tools and bags of jewels, play the same role. This shows that the author has benefited from the details of this act's scenography in presenting signifying and dramatic values.

At the beginning of the fourth act, the author says: "The gang's cave from the inside, with boxes upon them shiny, embroidered silks, gold, and jewels… etc. etc. When the curtain opens, the stage is empty. It remains so for a moment, then Qasim's voice is heard from outside."(26)

In the first part of the external non-verbal text, the author explicitly refers to the presence of jewels and shiny silks, which helps confirm the logic of Ali Baba's wealth. He also refers to the presence of boxes, which indicate the size of the riches in the cave on the one hand, and the author uses them to have Qasim try to hide behind them without the gang noticing, until the reverse happens and his matter is exposed. This helps create a state of suspense and anticipation.

The other part of the external non-verbal text helps confirm the type of presumed theatre for which the author intended this operetta. It is the Italian proscenium theatre with a curtain, which is one of the explicit textual reception mechanisms here.

At the beginning of the fifth act, the author says: "A square in Baghdad. On the left side, Qasim's shop. On the right side, a house showing signs of wealth and luxury. Other houses beside it at the back of the stage. Streets on the right side and on the left side. When the

curtain rises, there is a market, crowds, buying and selling in the square. Female vendors selling from baskets, and vendors on small carts and under small awnings, and the market movement at its peak."(27)

The author clarifies here – through the external non-verbal text – the type of milieu by specifying Baghdad as the location of the square. The presence of Qasim's shop is useful in creating comical situations between Salah al-Din and Qasim, disguised as an individual, with Zuraiq disguised as a monkey trainer. The author stresses the luxury of Ali Baba's house to confirm his state of wealth. Then the author explicitly states that we are dealing with a theatre and details the geography of the scenography's contents. The presence of the market and vendors helps signify the state of security under which the people of this square live. Any excitement to disrupt this security becomes a source of tension for the spectator, especially since the entire scene empties of people minutes after the curtain opens, for the call to prayer and the vendors leaving for prayer (28). This is dramatically useful in making room for successive dramatic situations.

At the beginning of the sixth act, the author points to the stage set, saying: "A hall in Ali Baba's palace. At the back of the stage, curtains covering a corridor. To the right of the curtains, a silk divan, the place where Ali Baba sits. On its sides, two slave girls fanning him with large fans. Large doors on the left and right sides…"(29)

In the sixth act, all the main characters gather, and all the components of the event intersect. Therefore, the author dedicates the stage set here to a hall in Ali Baba's house, where conspiracies can be uncovered and thwarted with the help of his loyal followers. This is what happened, as Ali Baba discovers the gang's secret and arrests them with the help of his servants, where the authority of the place here belongs to its owner.

The scene reveals from the beginning the material status that Ali Baba/the hero of the play has reached, in terms of well-being and comfort of living, with his private divan. The author also benefits from the hall in holding the wedding celebration, with the presence of a dancer and her accompanying musical band. The many doors on the right and left are used by the author to weave the conspiracy without anyone present noticing.

We can conclude from studying the stage scenography (presumed) in Operetta Ali Baba that it is characterized by multiplicity, where the number of scenes reaches six, opulence mostly, expressing the wealth and richness enjoyed by Qasim on the one hand, and Ali Baba on the other.

The scenography performed a set of important dramatic roles: the most important of which is expressing the characters' material condition, where the stage décor and costumes collaborate to perform this task uniquely. The author also benefited from the elements of scenography theatrically in the process of hiding and disguise, which was dramatically useful in building events. If the décor and costumes performed these roles, the props also made a clear dramatic contribution, such as the necklace that falls from Marjana's hands in the third act, through which Qasim's presence, hiding in the lower room under the table, is discovered. This helps create dramatic tension in the situation.

The researcher also concludes that the stage scenography (presumed) revealed the author's intentionality to perform his operetta. Indeed, he had in his imagination a specific type of theatre that he chose for his operetta during writing: the Italian proscenium theatre with a curtain. The scenography approach was the classical approach, despite the fantastical nature of the most important events.

In the play *The New Woman (المرأة الجديدة)* (The New Woman) – 1924, the author presents a detailed description of the elements of the (presumed) stage scenography through three scenes representing the three acts the play contains. This description includes all elements of scenography: décor, props, costumes, lighting, and actors in their various formations, indicating the dramatic significance intended by the author from that description. (*)

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2 - The Play "People of the Cave (أهل الكهف)" (The People of the Cave):

Tawfiq al-Hakim opens the first act with an external non-verbal text, saying: "The cave with the inscription. Darkness where nothing is distinguishable except specters. The specter of

two men sitting squatting. Near them, a dog stretching its forelegs at the threshold."(30)

The researcher notes that the expression "the cave with the inscription" represents a literary reception mechanism, as the text here points to a direction addressed to those responsible for the theatrical performance. Rather, specifying the geography of *al-Raqim* (the inscription) refers to textual information that arrives only through reading. Likewise, the Quranic text that Tawfiq al-Hakim borrows here, saying: "a dog stretching its forelegs at the threshold," is not useful as a theatrical direction but as a literary direction. It becomes clear from studying the play's plot that the dog has no dramatic role. The author uses it

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only on the narrative level through Iamblichus's words in the second act to confirm the feeling of alienation in the city. The rest of the external non-verbal text tends to be a textual mechanism concerned with translation theatrically and targets a receiver of the spectator type, where the lighting is weak to the extent that it reveals the cave's details. For this reason, the author depicts from the cave only its desolation or darkness. There is also another visual component represented in the specter of two men sitting squatting.

In another place, through another non-verbal text, the author says: "A shadow appears stumbling in the darkness."(31)

The dramatic dialogue reveals that this figure is none other than Iamblichus the shepherd, after the dialogue previously revealed that the specter of the two men are Maximilianus and Marnush.

The author concludes the first act with several non-verbal texts, saying: "(…) a light radiates inside the cave (…) and people enter, attacking, torches in their hands…"(32)

Through another non-verbal text, he says: "(…) the light is spread, but they [the youths] are dazed, rigid like statues, as if they themselves were terrified by these two words: "Specters and Dead," or as if they understand something from what they saw and heard."(33)

The researcher notes that the first non-verbal text represents a textual mechanism concerned with a receiver of the spectator type, as the author shows concern for the theatrical

image meant to be executed theatrically, and there is no room in it for another textual reception mechanism.

In the last non-verbal text, the author reveals the nature of the theatrical image, where the characters become clear after a light source (torches) appears. In the author's saying: "as if they themselves were terrified… etc." there is a tendency for it to be a literary textual reception mechanism, as he expresses, through a literary composition, the reaction of the three characters.

At the beginning of the second act, the author summarizes the scenography as follows: "The Hall of Columns. Princess Priscilla among her maids, a book in her hand…"(34)

We can note here that the author has deliberately summarized without detailing. However, from the researcher's point of view, it is sufficient to indicate the elements the scenography contains (Hall of Columns, Priscilla among the maids, a book). The researcher sees that this non-verbal text represents a textual reception mechanism addressed to those responsible for the theatrical performance, as the author did not direct himself towards creating something related to describing inner feelings and thoughts as he did at the end of the first act.

Through a verbal text, coming from Gallus through narration, he describes the appearance of the youths of the cave, saying:

"(…) three creatures of terrifying appearance, their hair hanging down, and they wear strange clothes."(35)

The clear indication to the costume and makeup designer appears here, where the author places the overall appearance of the youths of the cave. Therefore, this verbal text represents a textual reception mechanism directed at those responsible for the theatrical performance, not at a reader of a literary text. In contrast, we see here an unspoken text, as it is noted from Gallus's previous description what implies the difference in clothing style from the clothes worn by Gallus and his contemporaries, just as the haircut implies this distinction. The unspoken here was later confirmed explicitly through the words of the youths when they described the clothes of those in the palace specifically and the city in general.(36)

The author opens the third act, saying:

“The same set as the second act: the Hall of Columns. Maximilianus waits, unable to contain his impatience, between the columns. The time is night, and the place is illuminated (…).”(37)

It is noted through the previous non-verbal text that the author describes the state of the character (Maximilianus) in a general description: that he is unable to contain his impatience, without describing the expressive tool that indicates Maximilianus’s state. He also specifies the act’s time as night and determines the place’s lighting as illuminated. The researcher sees in the previous non-verbal text that the author equivocates here, creating a textual reception mechanism suitable to be directed at a reader or directed at those responsible for the theatrical performance, appearing neutral, leaning towards one of the two aspects of reception.

At the beginning of the final act, the author says:

“The same set as the first act: the cave (with the inscription). Iamblichus, Marnush, and Maximilianus lying stretched out on the ground of the place like the dead or the dying, and the dog Qitmir crouching near them.”(38)

It is evident from the previous paragraph the author’s explicit reference with the word (Scene) that we are dealing with a visible image and that this visible image contains the three youths in a state of lying on the ground. This means that this non-verbal text represents a textual reception mechanism that primarily targets those responsible for the theatrical performance, although it can be received as a textual mechanism for a reader receiver, despite the absence of essential literary foundations confirming that.

In a subsequent non-verbal text, the author says: “A moment later, Priscilla appears, followed by Gallus. (Priscilla) stands rigid in awe.”(39)

Here too, the researcher discerns a textual mechanism directed at the receiver responsible for the theatrical performance, as the author adds to this act’s scenography two new elements:

Priscilla and Gallus, and expresses Priscilla's awe through the state of physical stillness resulting from the awe of death.

In a final non-verbal text, the author says: "The king enters, along with Gallus, the fisherman, monks, soldiers, and entourage."(40)

The actors' bodies here represent an addition to this theatrical situation's scenography, along with its foundations described by the author at the beginning of this act. Here it is confirmed that the text indicates a textual reception mechanism targeting those responsible for the theatrical performance, although it is suitable as a textual reception mechanism targeting the reader, despite its description not being characterized by literariness.

From the above, it can be said that the play contained, in the first act regarding scenography, non-verbal texts explicitly indicating that they are textual reception mechanisms directed at those responsible for the theatrical performance. The same act also contained a non-verbal text that, as an explicit literary composition, indicates that it is a textual reception mechanism targeting the reader.

In the second act, the external non-verbal text is singled out as being a textual reception mechanism targeting those responsible for the theatrical performance, although it is suitable as a textual reception mechanism targeting the reader, despite it not containing an explicit literary composition. The second act also contained a verbal text that played its role as a textual reception mechanism targeting those responsible for the theatrical performance.

During a non-verbal text at the beginning of the third act, we find a textual reception mechanism targeting those responsible for the theatrical performance, although it is suitable as a textual reception mechanism targeting the reader, despite being devoid of any literary composition.

During several non-verbal texts contained in the fourth/final act, we find textual reception mechanisms targeting those responsible for the theatrical performance, and they are also suitable as textual reception mechanisms implicitly targeting the reader.

This reveals to what extent Tawfiq al-Hakim was keen that the play *People of the Cave (أهل الكهف)* should contain textual reception mechanisms suitable to address those responsible for the theatrical performance, just as they are suitable at the same time to address the literary reader.

In the play *Shahrazad (شهرزاد)* – 1934, with its seven scenes, the author describes the elements of the (presumed) performance scenography in detail, in refined literary language. The scenography description includes all elements of the theatrical image, helping convey the author's vision of the performance of his drama, whether to the reader or to those responsible for the theatrical performance.

3- *Uridu an Aqtul* (I Want to Kill):

Tawfiq al-Hakim opens the play *Uridu an Aqtul* with an external non-verbal text, saying:

"A large reception hall in an (apartment) inhabited by a lone couple (…) Everything in it suggests simplicity, calm, and reassurance (…) In the middle of the hall is a table with a small open briefcase on it (41) belonging to the life insurance company representative, as he presents a contract to the husband and hands him an ebony pen."

The researcher sees that the previous non-verbal text, describing the scene where the play's events take place, contains two types of textual reception mechanisms:

- First: Represented by the text saying "A large reception hall in an apartment" then "In the middle of the hall is a table," in addition to the presence of a briefcase and two individuals, without mentioning any details specific to the body.
- The other: Represented by the non-verbal text saying "in an apartment inhabited by a lone couple" "suggests simplicity, calm, and reassurance."

The researcher also sees that the reception mechanisms in the first can be directed at both the reader and spectator receivers, while the reception mechanisms in the other target the reader receiver, as they are descriptive of the social and mood state of the two spouse characters, describing the couple as alone and describing

the components of the scene with simplicity, calm, and reassurance. This represents textual information for reading, unrelated to the process of theatricalization.

Hence, it can be said that the description of scenography in *Uridu an Aqtul* was done through two reception mechanisms, one directed at the receiver/reader, and the other directed at the spectator or those responsible for the theatrical performance and the reader together.

In the one-act play *Jinsuna al-Latif* (Our Fair Sex) – 1935, the author summarizes the description of the stage set as follows:

"In the house of a widow, an elegant salon, with a window open wide on its shutters."(*)

It is noted that the language of the previous non-verbal text is formulated in an easy, concise, and simultaneously signifying classical language.

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4 - The Play "Isis":

Non-verbal texts played an active role in forming the stage scenography (presumed). At the beginning of the first act, the author says:

"The bank of the Nile in a place where papyrus thickets abound. The horizon has reddened, announcing sunrise. The place is empty except for some peasant women walking with what they carry to the market. Suddenly, a young peasant woman blocks the way."(42)

It is noted, through the previous non-verbal text, that the author has benefited from describing the stage set in a way that distances it from historical (Pharaonic) specificity and lends the possibility of projecting the present era. It can also be noted that this description is suitable as a literary reception mechanism, as well as a reception mechanism for those responsible for the theatrical performance. If the non-verbal text here specifies the geography of the first scene's events, it also specifies the time of events at "sunrise," i.e., early morning, specifying the lighting level of the scene. The author did not specify the dress worn by the peasant women.

In the second scene, the author indicates that the set is:

“The same set on the bank of the Nile (…) but night has descended upon the place (…) the shadow of the plump village elder appears in the darkness.”(43)

What has changed here is the time, as night has descended upon the place. This change in the lighting level is dramatically useful in creating a state of anticipation in the receiver/spectator more than others (the reader), as night always suggests desolation, intrigue, and conspiracy, especially since the first scene’s events foreshadow this.

In the third scene, the author says: “An Egyptian village… small houses spitting out their doors into a kind of (threshing floor) or square, in the middle of which is a huge sycamore tree… The village elder appears with his long stick and stands under the tree… men, women, and boys approach him. The doors of the houses open, and those inside come out.”(44)

It is noted from the previous non-verbal text that the author draws the scenography of the place carefully, but in a refined literary compositional style. The phrase “spitting out their doors” is used as a non-verbal text directed at the scenographer or director, but it is a literary composition representing a textual reception mechanism targeting the reader-spectator. Meanwhile, the details of the scenography reveal its embodiment goal, as a reception mechanism targeting those responsible for the theatrical performance, with the possibility of targeting a receiver/reader.

In the fourth scene, the author places a short non-verbal text, saying: “The bank of the Nile (…) the boy leads Isis.”(45)

The fleeting, concise reference to the place appears without describing the details of the scenography. The author relies on the imagination of the reader/scenographer to imagine the details of the scene. This means that the reception mechanism here is neutral, suitable to target the reader and those responsible for the theatrical performance together.

In the first scene of the second act, the author says: “Under the walls of the King of Byblos’s palace – two guards standing at the door.”(46)

The holistic reference to the scene appears without mentioning any details of which it is composed. It is left to the receiver's imagination, whether the reader or the scenographer; that is, this description represents a neutral reception mechanism.

At the beginning of the second scene of the second act, the author says:

"The bank of the Nile… a small isolated house hidden from view by some tall papyrus stalks. Nothing appears of it except a small stone step and a closed door (…) two men appear, one is Mustata and the other is Thoth."(47)

In the previous non-verbal text, the scenography details appear clearly, as does their significance as a place where a person hides, due to the tall papyrus stalks that hide it from view. Introducing the two characters here indicates specifying their identities after we have known them in the first act. If the author had intended the receiver/reader, he would not have mentioned the names of the two characters at the beginning of the scene and would have been content to introduce them before their dialogue. However, since he mentioned them, this reveals that this non-verbal text represents a reception mechanism targeting those responsible for the theatrical performance, alongside its suitability as a literary reception mechanism targeting the reader.

In the first scene of the third act, the author says:

"A desolate place on the banks of the Nile, where a hut has been built, hidden by some rocks. Isis stood, the traces of years visible upon her, but her beauty was surrounded by a halo of majesty… The village elder stands before her as if before a queen."(48)

The previous non-verbal text shows the author's concern with mentioning the scene's details, including the makeup for the actress playing Isis and the bodily posture of the actor playing the village elder. It is a plastic, signifying painting where Isis appears in a position befitting the modesty of the place. This painting is a theatrical painting, capable of embodiment. Therefore, it can be said that the reception mechanism here primarily targets those responsible for the theatrical performance. But the expression "her beauty was

surrounded by a halo of majesty" represents a text with a literary reception mechanism targeting the reader. This means that the reception mechanism here is also of the neutral type.

At the beginning of the second scene of the third act, the author says:

"In front of Typhon's palace. Isis appears, wrapped in a garment that hides her face, and Thoth behind her."(49)

The author reveals the décor in general here, without any details, and reveals the details of Isis's clothes for dramatic necessity. This indicates that the reception mechanism here is also neutral.

In the last scene of the play, the author says:

"The square in front of Typhon's palace, filled with people in the form of a court… Horus has been placed between two guards. Thoth stood near him and Isis behind him. Typhon stood facing him, with some of his entourage behind him. Meanwhile, the village elder began roaming among the people."(50)

The details of this scene's scenography and its significance are evident through the previous non-verbal text. There are two camps: one consisting of Isis and the historian Thoth, and the other consisting of Typhon and some of his henchmen. Meanwhile, (Horus) stands between the two camps, and the crowds of people surround everyone. This reveals a complete theatrical scene with all its details, which makes it possible to say that it represents a reception mechanism primarily targeting those responsible for the theatrical performance, just as it can be a literary reception mechanism targeting the reader.

From the aggregate of scenography variables in the play *Isis*, it can be said: The change of scene occurs approximately every ten minutes and twenty seconds. The author also did not deliberately describe the details of the décor in most scenes. The general stylistic character is the classical character, except for the second scene of the second act and the first scene of the third act, which belong to the style of realism.

It can be said that these scenes could be executed theatrically using the painted panorama available at the time of the play's composition, within the scope of Egyptian theatres' circumstances at that time, or using a general abstract style suitable for the available production circumstances.

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5 - The Play "The Deal (الصفقة)" (The Deal):

Tawfiq al-Hakim specifies the geography of events at the beginning of his play *The Deal (الصفقة)*, saying: "The events of this play, in its three acts, take place in a small square in a small village among the villages of the Egyptian country."(51)

It is noted that this external non-verbal text is fundamentally directed at the receiver/reader, as those responsible for the theatrical performance do not benefit from it.

At the beginning of the first act, the author says:

"The square of (the hamlet). A number of locals have gathered in it. Some are busy erecting a wooden gallows of the type used to hang slaughtered animals in the countryside. Some are near the village barber, who is shaving a peasant sitting squatting. Some are around Mr. Shenouda, the money changer of the area, who is engrossed in reviewing a long (list) on a wooden bench or platform, and the crowd around him is saying: Shall we slaughter the sacrifice? But he looks at the paper in his hand and does not answer."(52)

From the previous non-verbal text, it can be noted that the author specifies the scenography of the first act with an unconventional performance and viewing area. He replaced the traditional Italian theatre with a square, which reveals the author's intentionality to embody this play outdoors within theatrical architecture. The scenography elements are from the rural environment, along with the peasants' clothes and props, all visually suggesting the place of events.

In addition to specifying the geography of events described through the previous non-verbal text, the author expresses, through the presumed scenography, the state of the dramatic

event by means of a visible exposition stage that reveals the celebration held by the villagers and introduces some characters, such as the characters: Mr. Shenouda and the barber. That is, the presumed scenography here reveals the location of events on the one hand and reveals the beginning of the dramatic exposition stage on the other hand.

It is noted that the non-verbal text indicating the scenography here represents a textual reception mechanism aimed at addressing those responsible for the theatrical performance primarily, just as it can address the receiver/reader secondarily; that is, the reception mechanism here is of the theatrical/literary type.

At the beginning of the second and third acts, the author adds to or changes the stage set's décors. Rather, the scenography remains represented by the first act's décors and props, with a change in the actors' formation to suit the dramatic exposition. At the beginning of the second act, the author says:

"The same square in the hamlet… The sounds of drums and flutes approach, returning from the station… Then the crowds appear, cheering, surrounding Hamed Bey (Abu Rajia) on a horse, and behind him his agent Alesh Effendi on a donkey."(53)

The author's keenness to create natural visible elements is evident through the previous non-verbal text, starting with choosing the square as a theatrical place and ending with the details of the presumed stage set, where he explicitly stipulates here the presence of a real horse and donkey, two visible elements inspired by the environment of events/the village. The elements of the presumed scenography also reveal the importance of

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Hamed Bey, who enters the performance area riding a real horse, as Hamed Bey, as the researcher explained in the first two chapters of this research, constitutes the obstructing factor preventing the hero/the villagers from reaching the object/the land deal.

Thus, the described scene, with its details, expresses the dramatic action here, just as it expressed it in the description of the first act's scenography.

It is also noted that the author provides a non-verbal text, saying: “The sounds of drums and flutes returning from the station.”

It is a non-verbal text that helps address the receiver/reader and spectator, as the author provides unseen information, which is pure literary narration. This means the author reveals here a duality of intent towards the receiver, aiming at a receiver/spectator and, at times, a receiver/reader.

At the beginning of the third act, the author says: “The same square in the hamlet… Awadin is sitting alone on the bench, his head bowed between his palms… etc.”(54)

It is a non-verbal text that, in its entirety, represents a textual reception mechanism targeting a receiver of the spectator type, i.e., it is a theatrical reception mechanism. This non-verbal text is devoid of a literary reception mechanism targeting the reader.

From the above, it can be said that the presumed stage scenography in the play *The Deal (الصفقة)* is a direct description of the nature of the theatrical place that brings together the spectator and the entire theatrical process. Despite the description of the presumed scenography representing a theatrical textual reception mechanism primarily, there is a secondary goal included in the description of the scenography: the intention of targeting a receiver/reader. This reveals that the nature of the scenography description is directed at both types of receiver: the spectator and the reader together.

This applies to all of Tawfiq al-Hakim’s plays written after “the play *The Deal (الصفقة)*.” In the play *O Climber of the Tree (يا طالع الشجرة)* (O Climber of the Tree) – 1962, Tawfiq al-Hakim uses economy in the phrases indicating non-verbal texts specific to the (presumed) stage scenography, in an accessible classical Arabic language similar to the plays of the same writing period for him, such as: *The Deal (الصفقة)*, *Al-Sultan al-Ha’ir* (The Perplexed Sultan), *Masir Sarsar* (The Fate of a Cockroach). They also contain all the elements of his presumed theatre conception.(*)

Conclusion of Chapter Four:

If scenography is the art of coordinating the elements of theatrical space and controlling the frame within which dramatic events occur, then the playwright, during the dramatic writing process, mobilizes his cultural experiences and imagines the presumed theatrical scenography for his play.

It has become clear – during the study of this chapter – that the stage scenography alternated in terms of establishing its presumed conception in Tawfiq al-Hakim's plays. In "Operetta Ali Baba," the researcher noted the multiplicity/change of the scenography element, as the operetta contains six disparate scenes, each scene playing the dramatic role assigned to it, including the elements of costumes and makeup. The study of the operetta revealed that Tawfiq al-Hakim, in his scenography conception here, proceeded from the determinants of the Italian proscenium theatre. It can also be said that the description of this scenography represents nothing but a theatrical/literary reception mechanism.

In the play "People of the Cave (أهل الكهف)," the study of the non-verbal texts specific to describing the scenography revealed their formulation in a refined literary style, making them suitable as a literary reception mechanism. Their artistic content aims at a clear craftsmanship in embodying the scenography theatrically, meaning they are suitable as a theatrical reception mechanism targeting those responsible for the theatrical performance. This prompts the researcher to say that the reception mechanism here is of the dual type: theatrical/literary, targeting both the receiver/spectator and the receiver/reader.

In the play "Isis," which represents the same orientation period as *People of the Cave (أهل الكهف)*, the researcher finds that Tawfiq al-Hakim imposed on the perceived theatrical scenes rapid change, between ten minutes and twenty seconds. He also did not spare any effort in describing the décors in detail but was content to refer to them. This prompts the researcher to say that the presumed scenography of *Isis* represents a dual theatrical/literary reception mechanism, although it leans towards the literary side.

In the play "Uridu an Aqtul," Tawfiq al-Hakim deliberately placed non-verbal texts specific to scenography. These non-verbal texts took two paths: first, as a theatrical textual reception mechanism targeting those responsible for the theatrical performance, and second, as a literary textual reception mechanism targeting the reader.

As for the play “The Deal (الصفقة),” the analytical study revealed that the majority of non-verbal texts tasked with describing the scenography represent a theatrical textual reception mechanism directed by the author at those responsible for the theatrical performance. Some of them are literary, representing a literary textual reception mechanism targeting the reader. The researcher noted the author’s concern that the non-verbal texts be complete in their signification. The type representing theatrical reception mechanisms runs parallel with the other type directed at the reader receiver, which reveals Tawfiq al-Hakim’s success here in placing non-verbal texts balanced in their orientation towards both types of receiver: the spectator and the reader.

Footnotes of Chapter Four

(1) Dr. Samia Asaad: Previous source, p. 94.

(2) Ubersfeld, Anne: Previous source, p. 68.

(3) Ubersfeld, Anne: *Reading Theatre*, Previous source, p. 178.

(4) Ubersfeld, Anne: *The School of the Spectator*, Previous source, p. 17.

(5) See: Aston, Elaine - Savona, George: Previous source, pp. 154-156.

(6) See: Ubersfeld, Anne: *The School of the Spectator*, Previous source, pp. 86-88.

(7) See: Bobes, María del Carmen: Previous source, p. 486.

(8) See: Merond, James: *Theatrical Space* (الفضاء المسرحي). Translated by: Dr. Mohamed Sayed, and others. Cairo: Publications of the Cairo International Festival of Experimental Theatre, 1996, pp. 13, 14.

(9) See this in detail in: Cruciani, Fabrizio: *The Space of Theatre* (فضاء المسرح). Translated by: Amani Fawzi Habashi. Cairo: Publications of the Cairo International Festival of Experimental Theatre, 2001, pp. 96-112.

(10) See: Balme, Christopher: *Introduction to Theatre Studies* (مقدمة في علم المسرح). Translated by: Dr. Ali Abdel Ghaffar Fatoum. Cairo: Publications of the Cairo International Festival of Experimental Theatre, 2003, pp. 258, 259.

(11) See: Wilson, Edwin: *The Theatre Experience* (في التجربة المسرحية). Translated by: Dr. Iman Hegazy. Cairo: Publications of the Cairo International Festival of Experimental Theatre, 2001, p. 635.

(12) See: previous source, p. 687.

(13) Cohen, Robert: *Introduction to the Overwhelming Influence of the Art of Acting* (مقدمة في التأثير الطاغي لفن التمثيل). Translated by: Dr. Sami Salah. Cairo: Publications of the Cairo International Festival of Experimental Theatre, 2003, p. 291.

(14) See: Wilson, Edwin: Previous source, pp. 706, 707.

(15) Group of Specialists: *Scenography Today* (السينوجرافيا اليوم). Translated by: Dr. Hamada Ibrahim, and others. Cairo: Publications of the Cairo International Festival of Experimental Theatre, n.d., p. 7. (*) See: Sayed Mahmoud al-Sharshani: *Technological Possibilities and Their Impact on the Contemporary Stage Set* (unpublished PhD dissertation). Cairo: Academy of Arts: 1999, pp. 362-364.

(16) See: *Alf Sinf* (A Thousand Types), in its issue dated November 9, 1926, p. 18.

(17) Tawfiq al-Hakim: *Ali Baba* (Operetta). Previous source, p. 34.

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(18) See: previous source, p. 35.

(19) Previous source, p. 45.

(20) The source itself, p. 54.

(21) The source itself, p. 55.

(22) Same previous source, p. 59.

(23) See: previous source, same previous page.

(24) See: the source itself, p. 64.

(25) See: the source itself, p. 66.

(26) The source itself, p. 71.

(27) Same previous source, p. 85.

(28) See: same previous source, p. 87.

(29) The source itself, p. 101. (*) See: Tawfiq al-Hakim: *The New Woman (المرأة الجديدة)* (The New Woman), Previous source, pp. 16, 76, 129.

(30) Tawfiq al-Hakim: *People of the Cave (أهل الكهف)* (play), Previous source, p.

(31) Previous source, p. 7.

(32) Previous source, p. 35.

(33) The source itself, p. 36.

(34) The source itself, p. 37.

(35) The source itself, p. 43.

(36) See: previous source, p. 70.

(37) The source itself, p. 78.

(38) The source itself, p. 134.

(39) Previous source, p. 155.

(40) The source itself, p. 170. (*) See: Tawfiq al-Hakim: *Shahrazad (شهرزاد)* (play), Previous source, pp. 16, 31, 57, 70, 75, 82, 98.

(41) Tawfiq al-Hakim: *Theatre of Society*, Previous source, p. 38.

(*) Tawfiq al-Hakim: *Al-Masrah al-Munawwa'* (Variety Theatre), Previous source, p. 692.

(42) Tawfiq al-Hakim: *Isis* (play), Previous source, p. 12.

(43) Previous source, p. 25.

(44) Previous source, p. 31.

(45) Previous source, p. 40.

(46) The source itself, p. 49.

(47) The source itself, p. 69.

(48) The source itself, p. 83.

(49) The source itself, p. 93.

(50) The source itself, p. 100.

(51) Tawfiq al-Hakim: *The Deal (الصفقة)* (play), Previous source, p. 10.

(52) Previous source, p. 11.

(53) Previous source, p. 57.

(54) Previous source, p. 113.

Chapter Five

Features of the Acting Performance

It is unjust to look at the non-verbal texts specific to the acting performance as a formal or gratuitous procedure. Rather, they must be viewed as a tool of theatrical expression in its dramatic field.

If we look at specifying the way a verbal sentence from the dramatic dialogue is spoken through a non-verbal text, i.e., the way this dialogical sentence is pronounced, we have thus put our hands on the intended meaning by the author.

Abdul Wareth Assar says in his book *The Art of Delivery*: “The main meaning in any speech goes back to the importance of the speech from the speaker’s point of view, which is determined by their personality, feelings, and stance on the matter they are speaking about…”(1)

Some seasoned playwrights save the reader/those responsible for the theatrical performance the effort by providing the way the actor pronounces this word or that verbal sentence, so that it is understood differently from what is intended. Therefore, they specify the manner of pronunciation decisively through a non-verbal text.

The seasoned playwright may also provide a sign system specific to the gestural acting performance, to express a meaning separate from the verbal sentence.

Pavis says: “In the case of gestural acting, the gestural discourse is recast within its dramatic text, so that the text and the discourse become one thing.”(2)

This means that the gestural discourse is one of the writer’s tools in expressing the character’s feelings, not relying on a verbal sentence directly. The playwright knows well, as

Ubersfeld previously indicated in a previous chapter, that he writes for the theatre and is aware of the theatre's specifications, its expressive tools, and its various sign systems. Therefore, he may describe the behavior of a character so that this description is the best indicator of the character. During the theatrical performance process, the portrayal of this visible behavior is transferred to the theatrical expression indicative of the character.

Keir Elam points out that the actor deals with the role from the perspective of what Elam calls (iconic identity), i.e., the actor's attempt to sense the inner and outer features of the character, in order to become

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an iconic image of the character they present. The actor presents or displays an image of themselves, indeed, they present an image of the character whose role they perform.(3)

Under the title "The First Test," Konstantin Stanislavski refers to his preparation to perform the role of "Othello," where he uses clothes and external makeup that make him a reality of the Shakespearean text(4). So what about a gestural description of the character drawn by the writer through a non-verbal text, to express both the character and the situation?!

Aston and Savona say: "In the modern era, the playwright often resorts to lengthy paragraphs (non-verbal texts)(5) to concretize the text in performance."

Despite the notable interest in non-verbal texts in modern drama, Pavis states that: "actors do not have to submit to the text's instructions (non-verbal texts)(**)… The theatrical direction is free not to apply only some of these (non-verbal texts), indeed, it can ignore them completely."(6)

The researcher agrees with Pavis's previous opinion on the director's freedom to present the dramatic text in a way that serves the presented artistic vision. However, this does not negate the role of non-verbal texts in clarifying the image of the performance as the author conceived it in his dramatic writing.

“What is recorded in the form of (non-verbal texts) is what the playwright sees and hears while composing the theatrical image and dialogue.”(7)

For this reason, Martin Esslin paid notable attention to non-verbal texts, as the main touchstone in determining the meaning of verbal texts (dialogue). He points out that the difference in performances of a single dramatic text goes back primarily to the difference in the extent to which directors adopt non-verbal texts between adherence and complete disregard.(8)

Ubersfeld clarifies the role of non-verbal texts in two points: 1- It gives names to the characters (indicating each time the speaker) and assigns to each character a place from which they speak and a portion of the discourse. 2- And it determines the gestures and actions of the character apart from the discourse.(9)

Therefore, it can be said that the director may ignore the second role of non-verbal texts, while they cannot escape adhering to the first role, which concerns specifying the speaking character at every moment.

Ubersfeld comments on the director’s role in adopting non-verbal texts, saying: “The theatrical performance cannot be a translation of a text, nor an illustration of it (…) Transferring (non-verbal texts) to the stage is not a translation, but rather an executive process, in the sense we talk about executing a musical work.”(10)

This means that implementing non-verbal texts is a creative process primarily, because through it, sign systems are transformed from a medium described through words to a visible and audible medium, i.e., to other sign systems. The general vision of the theatrical performance may require making some changes or modifications in the creative implementation process, in accordance with the sign systems used by the theatrical director.

Ubersfeld confirms this proposition, saying: “Everything proceeds as if the theatrical text is written with a specific theatrical code system, or in other words for the habits and traditions of a specific audience. This theatrical text must be decoded and recoded in another form for the new audience.”(11)

This agrees with Pavis's opinion that direction is not merely the utterance of a text or the lending of a specific vocal performance to understand the intended meaning, but rather the creation of contexts for the process of enunciation resulting from the interaction of verbal and other non-verbal elements. The final aim of the utterance is the audience. Consequently, the directorial conception no longer ignores the audience but seeks to include it as a participant in the artistic process.(12)

The opinions of both Pavis and Ubersfeld can be interpreted as meaning that dealing with dramatic texts by theatrical directors has given them experience that what is described through non-verbal texts of acting performance has changed, either due to the difference in the writer's geography from the geography of the theatrical performance, or the difference between the time of the play's composition and its performance time. This change fits the sign systems of the here/now that distinguish the theatrical performance. Therefore, the director puts before their eyes the sign systems exchanged among their audience in their reality and replaces them with others that used to perform the same meaning for the audience for whom the writer wrote.

If the actor deals with an imaginary character primarily, they, as "Ubersfeld" says, provide a pragmatic method for meaning(13). This means that if it is permissible for a director to change from one textual sign to another performance sign due to the change in the meaning of this sign for the targeted audience, the actor may also change the acting expressive method included in a non-verbal text if they see it unsuitable for their targeted audience.

Robert Cohen says, addressing the actor: "If you could correctly twist a character's arm, and if you could make them behave in a certain way – as long as it is logical for them to behave in this way – and if this way were more exciting than the standard behavior pattern that the non-verbal texts may contain, whether dramatically or comically, then I would say twist this character's arm. It is the actor's duty to discover the most exciting ways the role must be acted."(14)

This summarizes the issue of the actor's adherence to or non-adherence to what the playwright imposes on them of non-verbal texts specific to the acting performance. Although

differing from the non-verbal texts negates that what the writer recorded of non-verbal texts specific to the acting performance in particular or the performance elements in general is the presumed performance they saw in their imagination during the dramatic writing process. This is what the researcher will do in this chapter during the study of the presumed acting performance as Tawfiq al-Hakim proposed it in his plays/research samples.

1 - Operetta "Ali Baba": The non-verbal/internal and external texts, in terms of their number, received notable attention from the author, especially concerning the gestural acting performance and the acting performance specified by the actor's vocal pitch and tone. The verbal sentences found in the text of Operetta "Ali Baba" are almost devoid of the manner of performing them in acting. The acting performance can be divided into two main parts:

The first: is the gestural acting performance (unaccompanied by dramatic dialogue).

The other: the acting performance accompanying the dialogue. The latter is divided into two distinct types: 1- Vocal acting performance. 2- The other: the acting performance specific to facial expression, body, hands, head… etc.

This, and signifying analytical models from each of the three mentioned types can be observed and analyzed, each separately, through the following:

First: The gestural acting performance: This can be observed through the following table (15):

Act	**The Non-Verbal Text**	**Page**	**Function**	**Reception Mechanism**
First	* A crowd of women and men buying, in movement and clamor	33	* Simulating reality - Demonstrating Qasim's wealth to emotionally charge the receiver against him	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	* Zubaida gestures from behind him [meaning Qasim] with signs of glorification	39	* Expressing Ali Baba's status and stirring the spectator's tension	Theatrical
Second	* Ali hangs the rope on the branch of the huge tree	45	* Marjana's rescue of Ali Baba's life, thus nullifying the suspense trigger in the receiver	Theatrical
	* [Ali] takes the rope from Marjana. [Marjana] holds onto it and prevents him	48	Marjana's rescue of Ali Baba's life, thus nullifying the suspense trigger in the receiver	Theatrical

Act	The Non-Verbal Text	Page Number	Dramatic Significance	Text Type
Third	[Ali] without looking at her but at his clothes	60	Drawing the spectator's attention to the appearance of Ali Baba's wealth	Theatrical
	She obeys him mechanically [Marjana], her mind wandering	60	Expressing Marjana's disbelief at the wealth Ali Baba has reached, foreshadowing Ali Baba's clarification of the	Theatrical

Act	The Non-Verbal Text	Page Number	Dramatic Significance	Text Type
			situation indirectly to the receiver	
	[Ali] kisses his hand front and back, looks around the room from all sides with grandeur and pride	61	Ali Baba's satisfaction with the wealth he has reached	Theatrical
Fourth	[Qasim] trembles and runs from one end of the place to the other, left and right, searching for a hiding place… (etc.)	72	Expressing the character Qasim's fear	Theatrical
	[Qasim] cries in a muffled voice and kneels	77	Expressing fear that provokes laughter	Theatrical
	[Zuraiq] finishes his thinking, and turns to Qasim with seriousness and attention	78	Foreshadowing the sparing of Qasim's life	Theatrical
Sixth	Marjana enters and sees them [Zuraiq, Qasim, and Shandahar], so she quickly retreats,	113	Foreshadowing the discovery of the gang's secret presence in the palace and uncovering	Theatrical

Act	The Non-Verbal Text	Page Number	Dramatic Significance	Text Type
	eavesdrops, then enters		their plan to kill Ali Baba. Prelude to the event's end	

The researcher notes, through the previous table, that the non-verbal texts specific to the actor's gestural performance performed various different dramatic roles, including: conveying important information to the receiver, simulating reality, stirring the receiver's emotions, contributing to building the event, expressing the character's emotions and thoughts, and provoking the receiver's laughter.

If the non-verbal texts specific to the gestural acting performance represent an imagined mechanism for the acting performance, they at the same time represent a textual reception mechanism that presumes a specific response from the receiver, such as rallying the receiver's feelings for or against one of the characters, or provoking their laughter. All of them are directed at the actor, director, and reader.

If the researcher moves to the second type of non-verbal texts accompanying the dialogue, specific to determining the manner of delivery in terms of vocal tone and voice intensity or softness, models can be presented through the following table:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* [Qasim] angrily and fiercely	38	* Provoking the receiver's laughter	Theatrical
	* [Qasim] anxiously	40	* Provoking the receiver's laughter	Theatrical
Second	* [Ali] calmly	46	* Expressing the hero's emotion	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	[Marjana] in shock	46	* Revealing the character's feelings - foreshadowing the rescue of Ali Baba's life	Theatrical
	* [Ali] confused… with distress	47	* Foreshadowing Ali Baba's retraction from the idea of suicide	Theatrical
Third	* [Ali] seriously	60	* Foreshadowing the narration of how he became wealthy	Theatrical
	* [Ali] in bewilderment and shock	63	* Expressing the character's feelings	Theatrical
	* [Marjana] in astonishment	65	* Foreshadowing the uncovering of Qasim's disguise and hiding	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
Fourth	* [Qasim] fearfully, screaming	74	* Expressing the character's feelings	Theatrical
	* [Qasim] in terror, sharply	76	* Provoking the receiver's laughter	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
Fifth	* [Qasim] softly to Zuraiq	95	* Building a dramatic irony	Theatrical
Sixth	* [Marjana] objecting against her will	107	* Stirring the receiver's emotions towards Marjana	Theatrical

By examining the previous table, it can be noted that the non-verbal texts specific to determining the actor's vocal tone and pitch performed a set of dramatic functions that can be summarized as:

- Affecting the receiver in a specific way.
- Expressing the character's thought and emotion.
- Foreshadowing subsequent dramatic situations.
- Building and revealing a dramatic irony.

All of them are directed at the director, actor, and those responsible for the theatrical performance, not the reader.

As for the last type of non-verbal texts specific to the actor's performance, concerning facial expression, body, and hands, models can be presented as follows:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* [Qasim] angrily and fiercely	38	* Expressing the character's emotions - Provoking the receiver's laughter	Theatrical
	[Marjana] shyly	35	* Expressing one of the character's traits	Theatrical

Act	The Event	Page	Dramatic Function	Type
Second	[Shandahar] claps, rising	54	Foreshadowing the gang’s departure	Theatrical
Third	[Zubaida] amazed, looking at the clothes	61	Expressing the character’s feelings	Theatrical
	[Ali] preoccupied with his attire	61	Expressing the character’s feelings	Theatrical
	[Ali] looks left and right	62	Expressing the character’s feelings	Theatrical
	[Marjana] the necklace falls from her hands under the table. She bends under the table to pick it up, and her hand touches Qasim’s head as he wants to come down	64	Expressing the character’s feelings	Theatrical
Fourth	[Qasim] puts the jewels in his turban	66	Uncovering a dramatic irony	Theatrical
	[Qasim] listens	72	Foreshadowing the creation of a subsequent dramatic situation	Theatrical
	[Qasim] steps on Shandahar’s foot	72	Provoking the receiver’s laughter	Theatrical
	[Shandahar] raises his sword to strike Qasim	75	Foreshadowing the creation of a	Theatrical

Act	The Event	Page	Dramatic Function	Type
			dramatic irony	
	[Zuraiq] shaves his [Qasim's] beard and mustache	79	Foreshadowing the creation of a dramatic irony	Theatrical
Fifth	[Salah] enters, looking at his uncle's wife with anger, his hand on the back of his neck	88	Provoking the receiver's laughter	Theatrical

Description	Page	Function	Type
[Zuraiq] gives him [Qasim] a tremendous look and makes a gesture to draw the dagger. Qasim suddenly softens his tone	91	Provoking the receiver's laughter	Theatrical
[Qasim] losing consciousness, wanting to chase Salah	96	Provoking the receiver's laughter	Theatrical
Sixth [Marjana] quickly, hiding what is within her	107	Revealing the character's feelings	Theatrical
[Marjana] turns her face shyly	107	Revealing the character's feelings	Theatrical
[Ali] looks at her [Marjana] as she moves away, exiting	108	Foreshadowing the event's end	Theatrical

Through the previous table, it can be said that the non-verbal texts specific to the gestural acting performance accompanying the dialogue performed specific functional roles:

1- Expressing the character's emotion. 2- Expressing one of the character's traits. 3- Foreshadowing subsequent dramatic situations. 4- Expressing the character's feelings. 5- Foreshadowing the building and revealing of a dramatic irony. 6- Provoking the receiver's laughter.

Therefore, it can be said that those non-verbal texts give the (presumed) acting performance accompanying the dialogue important dramatic dimensions and play a fundamental role in provoking the presumed receiver's laughter. All of them are also directed at the actor and director, not the reader.

In the play *The New Woman (المرأة الجديدة)* (The New Woman), non-verbal texts specific to the actor's performance are widespread to reveal the character's intentions on the one hand and clarify the (gestural and vocal) (presumed) acting performance for those responsible for the theatrical performance on the other hand.

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2 - The Play "People of the Cave (أهل الكهف)" (The People of the Cave):

The first type of non-verbal texts specific to the acting performance concerns the acting performance unaccompanied by dialogue. It can be observed and analyzed as follows(16):

Act	**The Non-Verbal Text**	**Page**	**Function**	**Reception Mechanism**
First	A shadow appears, stumbling in the darkness	7	Adding a component to the scenography	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
Second	[The King]… turns to the dazed attendees and orders them to leave, gesturing with his hand	56	Clearing the stage, foreshadowing the building of a subsequent dramatic situation	Theatrical
	The tutor almost opens his mouth in amazement until he hears shouts… etc.	57	Expressing the character's feelings	Theatrical
Third	[Marnush] examining the place, then the king's clothes	57	Expressing the character's feelings	Theatrical
	[Gallus] turns to Marnush and bows in submission and reverence	58	Provoking laughter in the receiver	Theatrical
	[Marnush] scrutinizes Gallus, suspicious of his sanity	59	Provoking laughter in the receiver	Theatrical

The Event	Page Number	Dramatic Function	Type
The king and Gallus exchange glances	59	Provoking laughter in the receiver	Theatrical

The Event	Page Number	Dramatic Function	Type
He turns to the king with some pride, as if he finally managed to connect with the saint	60	Provoking laughter in the receiver	Theatrical
[Iamblichus] laughs laughs	61	Provoking laughter in the receiver	Theatrical
Maximilianus appears, having shaved his beard and mustache, wearing clothes of the modern era, becoming a handsome young man	64	Expressing the character's feelings	Theatrical
[Iamblichus] they look at him in gloom	69	Describing the character's appearance and expressing the character's thoughts	Theatrical
[Iamblichus] the gazes of Maximilianus and Marnush follow him in silence	75	Expressing the character's feelings	Theatrical
Gallus, head bowed, as if understanding	77	Expressing the character's feelings	Theatrical
Gallus bows his head in fear	80	Expressing the character's thoughts - Creating a dramatic irony	Theatrical
[Maximilianus] remains a moment, contemplating, dazed	83	Expressing the character's feelings -	Theatrical

The Event	Page Number	Dramatic Function	Type
		Creating a dramatic irony	
[The princess] sees Maximilianus and recoils	98	Expressing the character’s feelings	Theatrical

Description	Page	Significance	Type
[The princess] fear paralyses her tongue, so she stands like a statue	99	Expressing the character’s feelings	Theatrical
[Maximilianus] looks at her and does not answer	109	Expressing the character’s emotion	Theatrical
[Maximilianus] wants to kiss her hand (…) [Priscilla] feels Maximilianus’s lips on her hand, and immediately pulls it from his hand	111	Expressing the dramatic irony	Theatrical
[Maximilianus] clings to her garments as she is about to leave	116	Expressing the character’s feelings	Theatrical
[Maximilianus] stares as one who does not believe	117	Expressing the character’s feelings	Theatrical
[Maximilianus] looks at her for a long time	118	Uncovering the dramatic irony	Theatrical
[Gallus] rubs his eyes and looks after Maximilianus	119	Provoking laughter in the receiver	Theatrical

Description	Page	Significance	Type
Priscilla remains, her head against a column	125	Expressing the character’s feelings and thoughts	Theatrical
[Priscilla] dries a tear that fell from her eye despite herself	128	Expressing the character’s emotion	Theatrical
[Priscilla] removes the golden cross from her neck	131	Expressing the character’s feelings and thoughts	Theatrical
[Priscilla] points to his hand	131	Expressing the character’s emotion	Theatrical

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The Character			
* [Maximilianus] his face in his palms	132	* Expressing the character’s feelings	Theatrical
Fourth * Maximilianus and Marnush in terrifying stillness	146	* Expressing the character’s feelings and thoughts	Theatrical
* [Marnush]… having touched his clothes	147	* Uncovering the dramatic irony	Theatrical
* Maximilianus, silent and gloomy	151	* Expressing the character’s feelings	Theatrical
* [Priscilla] stands rigid in awe	155	* Expressing the character’s feelings	Theatrical

The Character			
* [Priscilla] leans over his face and looks at him	159	* Expressing the character's feelings	Theatrical
* [Priscilla] gently places his head on the ground and bows her head, weeping	159	* Expressing the character's feelings	Theatrical
* [Gallus] points to the recesses of the cave	169	* Foreshadowing the building of a subsequent dramatic situation	Theatrical
* [Priscilla] alone leans over Maximilianus	169	* Expressing the character's feelings	Theatrical

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From the previous table, it can be noted that the non-verbal texts specific to the acting performance separate from the dialogue represent textual reception mechanisms that almost all target the theatrical performance and can target the reader.

These non-verbal texts performed a set of dramatic functions that can be summarized as:

- Foreshadowing the building of a subsequent dramatic situation.
- Expressing the character's feelings and thoughts.
- Provoking the receiver's laughter.
- Describing the character's appearance.
- Creating and resolving a dramatic irony.

This is concerning the non-verbal texts specific to the gestural acting performance separate from the dramatic dialogue. As for the non-verbal texts specific to the gestural acting performance accompanying the dialogue, models can be observed as follows:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* [Iamblichus] points to the dog	9	* Drawing the audience’s attention to an element of the scenography	Theatrical
	* [Iamblichus] hesitantly	9	* Creating suspense in the receiver	Theatrical
	* [Maximilianus] in contemplation, or as one convincing himself	22	* Expressing the character’s thoughts	Theatrical
	* [Maximilianus] in contemplation	29	* Expressing the character’s thoughts	Theatrical

Description	Page	Dramatic Purpose	Type
[Marnush] feels his head	32	Expressing the character’s thoughts	Theatrical
[Iamblichus] pricking up his ears	34	Foreshadowing a subsequent dramatic situation	Theatrical
[Gallus] an extremely old man with white hair	37	Describing the character	Theatrical
[Gallus] thinking for a moment. The princess as she puts the piece of the cross	38 - 41	Creating suspense in the receiver, foreshadowing the creation of a dramatic irony	Theatrical

Description	Page	Dramatic Purpose	Type
[The king] thoughtfully	47	Attracting the receiver’s attention	Theatrical
[The king] taken aback, confused, looking for Gallus around him	55	Expressing the character’s emotion	Theatrical
[Gallus] looks around, searching	56	Foreshadowing the provocation of laughter in the receiver	Theatrical
[The king] turning to the door	59	Foreshadowing the provocation of laughter in the receiver	Theatrical
[The king] points to Marnush	59	Provoking laughter in the receiver	Theatrical
[Marnush] looking at him	69	Expressing the character’s thoughts	Theatrical
They look at him in gloom	75	Expressing the character’s thoughts	Theatrical

Description	Page	Purpose	Type
[Maximilianus] bows his head in reverence	78	Expressing the character’s thoughts	Theatrical
[Maximilianus] scrutinizes him	79	Expressing the character’s thoughts	Theatrical
[Maximilianus] gently, taking his hand	82	Provoking laughter in the receiver	Theatrical

Description	Page	Purpose	Type
[Priscilla] taken, not in disapproval, but in a hidden joy you perceive	103	Expressing the character’s feelings	Theatrical
[Maximilianus] pretends to look at her in regret	103	Expressing the character’s feelings	Theatrical
[Priscilla] as she looks at him in regret	104	Expressing the character’s feelings	Theatrical
[Maximilianus] calmly, in sorrow, as if saying to himself	104	Expressing the character’s feelings	Theatrical
[Maximilianus] looks at her and does not answer	109	Expressing the character’s feelings	Theatrical
[Priscilla] turns the cross in her hand	110	Expressing the character’s feelings	Theatrical
[Priscilla] looks at him silently	111	Expressing the character’s feelings	Theatrical
[Maximilianus] stumbles between the columns in the hall	113	Foreshadowing the uncovering of the dramatic irony	Theatrical

	[Maximilianus] without understanding	115	Uncovering the dramatic irony
	[Maximilianus] stumbles between the columns in the hall	118	Expressing the character’s thoughts and feelings

	[Priscilla] notices his phrase	121	Drawing the receiver's attention
Fourth	[Maximilianus]… feels around, searching for Marnush, then waves his hand	135	Foreshadowing the creation of a subsequent dramatic situation
	[Maximilianus] looks at him and does not answer	153	Creating tension in the receiver

It is noted from the previous table that most of the non-verbal texts specific to the acting performance accompanying the dialogue, in its gestural aspect, acted as textual reception mechanisms aimed at directing at those responsible for the theatrical performance. Some of them could target the reader. They performed a set of artistic functions that can be summarized as:

- Drawing the audience's attention.
- Creating suspense in the receiver.
- Expressing the character's thoughts and feelings.
- Foreshadowing a subsequent dramatic situation.
- Describing the character's life.
- Foreshadowing the building of a dramatic irony.
- Expressing the character's emotion.
- A source of laughter.
- Uncovering the dramatic irony.
- Creating tension in the receiver.

As for the non-verbal texts specific to the vocal acting performance accompanying the dramatic dialogue, which determines the nature of the actor's vocal performance, it can be presented through the following table:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* [Marnush] with deliberate impulsiveness	10	* A means to create narration (Information)	Theatrical/Literary
	* [Maximilianus] a cry of reproach and blame	10	* Expressing the character’s feelings	Theatrical
	* [Iamblichus] after a moment of silence	13	* A means to emphasize the importance of the dialogue	Theatrical
	* [Iamblichus] disapprovingly	14	* Expressing the character’s thoughts	Theatrical
	* [Maximilianus] after thinking, shouts in joy and doubt	21	* Expressing the character’s feelings and thoughts	Theatrical
	* [Marnush] with determination and strength	23	* Expressing the character’s thoughts	Theatrical
	* [Maximilianus] in suppressed anger	23	* Expressing the character’s thoughts	Theatrical
	* [Maximilianus] mockingly	24	* Expressing the character’s thoughts	Theatrical
	* [Marnush] in reproach and reprimand	25	* Expressing the character’s thoughts	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	* [Maximilianus] concealed his delight	26	* Expressing the character’s thoughts	Theatrical

Description	Page	Function	Type
[Marnush] in light mockery	33	Expressing the character’s thoughts	Theatrical
[The people] shouting outside	35	Expressing the character’s thoughts	Theatrical
[Gallus] panting	37	Clarifying relationships between characters	Theatrical
[Priscilla] afraid	43	Expressing the character’s emotion	Theatrical
[Gallus] in enthusiasm and joy	45	-	Theatrical
[Priscilla] in near-awe	45	Expressing the character’s emotion	Theatrical
[Priscilla] in fear and curiosity	46	Expressing the character’s emotion	Theatrical
[Gallus] displeased	47	Provoking laughter in the receiver	Theatrical
[Maximilianus] shouting from outside	51	Foreshadowing a subsequent dramatic situation	Theatrical

Description	Page	Function	Type
[Iamblichus] in a voice like wailing	51	Expressing the character’s emotion	Theatrical
[Iamblichus] whispering in astonishment to Marnush	53	Provoking laughter in the receiver	Theatrical
[The king] in a whisper	57	Provoking laughter in the receiver	Theatrical

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Act	Description	Page Number	Type of Expression	Classification
	[Marnush] in a tremor	65	Expressing the character’s emotion	Theatrical
Third	[Maximilianus] in weariness and distress	79	Expressing the character’s emotion	Theatrical
	[Maximilianus] almost rebellious	81	Expressing the character’s emotion	Theatrical
	[Marnush] in a dry voice, as he moves	97	Expressing the character’s emotion	Theatrical
	[Maximilianus] listlessly	100	Expressing the character’s emotion	Theatrical

Act	Description	Page Number	Type of Expression	Classification
	[Maximilianus] in bitter mockery	101	Expressing the character's thoughts	Theatrical
	[Maximilianus] in astonishment	102	Expressing the character's thoughts	Theatrical
	[Maximilianus] in bitterness	105	Expressing the character's emotion	Theatrical
	[Maximilianus] in astonishment and wonder	106	Expressing the character's emotion	Theatrical
	[Maximilianus] in regret	121	Expressing the character's emotion	Theatrical
Fourth	[Maximilianus] struggling with her emotion	123	Expressing the character's emotion	Theatrical
	[Marnush] in a weak voice	134	Expressing the character's condition	Theatrical

	The Character		
* [Marnush] in a very weak voice	135	* Expressing the character's condition	Theatrical

From the above, it can be concluded that most of the non-verbal texts specific to the gestural acting performance represent reception mechanisms of the type that targets those responsible for the theatrical performance (the director and actors). They represent separate expressive tools in which the author resorts to narration directed at the reader. We also conclude that these non-verbal texts specific to the gestural acting performance performed a set of dramatic functions:

- Simulating reality.
- Foreshadowing a subsequent dramatic situation.
- Foreshadowing the building of the fundamental irony.
- Provoking laughter in the receiver.
- Foreshadowing the uncovering of the fundamental dramatic irony.
- Creating tension and suspense in the receiver.
- Foreshadowing the character's behavior.
- Uncovering the fundamental dramatic irony.

As for the non-verbal texts specific to the vocal acting performance, they and their artistic functions can be presented as follows:

The Non-Verbal Text	Page	Function	Reception Mechanism
* [The husband] in panic	39	* Foreshadowing the building of the dramatic irony	Theatrical
* [The wife] to the representative in a rapid tone	41	* Provoking laughter in the receiver	Theatrical
* [The husband] whispering	43	* Provoking laughter in the receiver	Theatrical
* [The representative] impulsively	44	* Provoking laughter in the receiver	Theatrical
* [The wife] in fear	47	* Creating suspense and tension in the receiver	Theatrical
* [The husband] whispering in a tremor	47	* Creating suspense and tension in the receiver	Theatrical
* [The wife] in a trembling voice	47	* Creating suspense and tension in the receiver	Theatrical
* [The husband] in a shaken voice	48	* Creating suspense and tension in the receiver	Theatrical
* [The husband] pleading	50	* Provoking laughter in the receiver	Theatrical
* [The wife] in terror	53	* Provoking laughter in the receiver	Theatrical

The Non-Verbal Text	Page	Function	Reception Mechanism
* [The husband] in a tremor	53	* Provoking laughter in the receiver	Theatrical
* [The girl] shouting in determination	53	* Foreshadowing the uncovering of the dramatic irony	Theatrical
* [The representative] whispering	58	* Provoking laughter in the receiver	Theatrical
* [The wife] shouting	65	* Provoking laughter in the receiver	Theatrical

		65	*** [The husband] shouting**
Theatrical	* Provoking laughter in the receiver	65	* [The representative] shouting

From the previous observation of the non-verbal texts specific to the vocal acting performance accompanying the dialogue, it can be said that they all tend to be textual reception mechanisms that target the receiver/actor and director, more than they tend to be literary reception mechanisms targeting the reader.

These non-verbal texts specific to the vocal acting performance accompanying the dialogue performed several functions:

- 1- Provoking laughter in the receiver.
- 2- Creating tension and suspense in the receiver.
- 3- Foreshadowing the uncovering of the fundamental dramatic irony.

The plays of the same period are similar to the previous dramatic text. In the play *Jinsuna al-Latif* (Our Fair Sex), the author uses non-verbal texts indicating the acting performance of both types: gestural and vocal, in line with his orientation towards both a reader receiver and a spectator together.(*)

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4 - The Play *Isis*:

In the play *Isis*, Tawfiq al-Hakim uses two types of non-verbal texts specific to the acting performance. The first concerns the gestural acting performance, and the other accompanies the verbal texts (dialogue).

The first type can be observed, and its dramatic functions and its pattern as a textual reception mechanism can be clarified as follows (18):

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* The old woman hides her duck in her chest	12	* Foreshadowing a comical situation	Theatrical/Literary/Theatrical
	* [The village elder] examines her with his eye	13	* Provoking laughter in the receiver	Theatrical
	* [The village elder] as he takes the duck	14	* Provoking laughter in the receiver	Theatrical
	* [Thoth] turns to his colleague	19 19	* Drawing the receiver’s	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	* [Thoth] as he looks at her		attention * Drawing the receiver's attention	
	* Thoth bows his head (…) while Mustata sees her off with a regretful, sad look	24	* Creating suspense in the receiver	Theatrical
	* [The plump village elder] as he walks cautiously, then turns back… and behind them a man with the appearance of a commander and forbidder, who is (Typhon)	25	* Creating anticipation in the receiver, introducing the character	Theatrical
	* [The village elder] as he looks at the papyrus spot	28	* Creating anticipation in the receiver	Theatrical
	* [The first boy] (…) pointing to	29	* Lending rationality to the	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	the course of the Nile		action	
	* [Isis] a tear has fallen from her eye	43	* Expressing the character's feelings	Theatrical
	* [Isis] wipes her eyes forcefully	43	* Expressing the character's feelings	Theatrical

Description	Page Number	Function	Type
[Isis] turns to the Nile at the spot where the chest appeared, and falters, collapses, falls to her knees, stretching her hand towards that spot of the river, shouting, weeping, wailing, lamenting	44	Expressing the character's feelings	Theatrical/ Literary
[Isis]… with tearful eyes	51	Expressing the character's feelings	Literary
[The second guard] turning to the door	54	Foreshadowing the character's entrance	Theatrical
[Isis] bows her head and falls silent	56	Expressing the character's feelings	Theatrical

Description	Page Number	Function	Type
[Isis] looks into the distance	76	Foreshadowing the building of a subsequent dramatic situation	Theatrical
[The peasant] looks at the peasants behind him, hesitant, seeking help	81	Creating suspense in the receiver	Theatrical
[The village elder] surveys the surroundings	83	Creating suspense in the receiver	Theatrical
[Isis] a tear falls from her eye	88	Expressing the character's feelings	Theatrical
[Isis] wipes her tear	89	Expressing the character's feelings	Theatrical
Isis and Thoth look at his sudden departure, silent, dazed	92	Expressing the character's thoughts	Theatrical
[Isis] as she looks at her son from afar, her heart trembling	94	Expressing the character's feelings	Theatrical/ Literary
[King of Byblos] looking at Isis, apologetically	111	Expressing the character's feelings	Theatrical/ Literary

From the above, it can be noted that the vast majority of non-verbal texts specific to the gestural acting performance/unaccompanied by dialogue are theatrical reception mechanisms, except for only two mechanisms of the literary type targeting the receiver/reader, in addition

to two reception mechanisms that can target those responsible for the theatrical performance and the reader together.

It can also be noted that those non-verbal texts performed a set of dramatic functions, which can be observed in the following points:

- Foreshadowing a subsequent dramatic situation.
- Provoking laughter in the receiver.
- Drawing the spectator's attention.
- Creating suspense and anticipation in the receiver.
- Introducing the dramatic character.
- Lending an aspect of rationality to the action.
- Expressing the character's feelings.

As for the non-verbal texts specific to the acting performance accompanying the dialogue, in which the author specifies the emotions accompanying the delivery of the verbal texts, they can be observed through the following table:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* [The old woman] agitated, having been surprised	13	* Foreshadowing the provocation of laughter in the receiver	Theatrical
	* [The old woman] calmly, having composed herself	13	* Foreshadowing the provocation of laughter in the receiver	Theatrical
	* [The old woman] stammering	14	* Provoking laughter in the receiver	Theatrical

The Indication	Page	Dramatic Function	Type
[Mustata] shouting at them	15	Foreshadowing a subsequent dramatic situation	Theatrical
[The woman] shouting from afar	18	Foreshadowing a subsequent dramatic situation, and foreshadowing the heroine's entrance	Theatrical
[Isis] in pain	21	Expressing the character's feelings	Theatrical
[Thoth] shouting	23	Expressing the character's thoughts	Theatrical
[The village elder] in a low voice	25	Creating anticipation in the receiver	Theatrical
[The first boy] whispering	28	Creating anticipation in the receiver	Theatrical
[The first boy] shouting	29	Creating anticipation in the receiver	Theatrical
[The village woman] anxiously	33	Foreshadowing a dramatic situation	Theatrical
[Isis] in pain	35	Expressing the character's feelings	Theatrical
[The boy] agitated	37	Expressing the character's feelings	Theatrical
[The women] shouting	39	Foreshadowing a subsequent dramatic situation	Theatrical

The Indication	Page	Dramatic Function	Type
[Isis] sighs	41	Expressing the character's thoughts	Theatrical
[The boy] innocently	43	Expressing the character's thoughts	Theatrical
[Isis] eagerly	47	Expressing the character's thoughts	Theatrical
[Isis] shouting in hope and determination	48	Foreshadowing a subsequent dramatic situation	Theatrical/Literary

Text	Page	Function	Type
[The guard] shouting	50	Foreshadowing the character's entrance	Theatrical
[Isis] whispering, with tearful eyes	51	Expressing the character's feelings	Theatrical/Literary
[Isis] whispering	52	Creating suspense in the receiver	Theatrical
[Isis] agitated	53	Expressing the character's feelings	Theatrical
[Osiris] in surprise, tenderness, and emotion	54	Expressing the character's feelings	Theatrical
[The first guard]: "…She sheds tears without	54	Describing the actor's performance through	Theatrical

Text	Page	Function	Type
sobbing or sound”		verbal texts	
They embrace	55	Expressing the character’s thoughts	Theatrical
[Isis] as if addressing herself, but she does not believe	55	Expressing the character’s feelings	Theatrical
[Isis] through clenched teeth	57	Expressing the character’s feelings	Theatrical
[Isis] as if addressing herself	58	Drawing the receiver’s attention	Theatrical
[Osiris] as if dreaming, tenderly	59	Expressing the character’s feelings	Theatrical
[The king] calling	61	Foreshadowing the character’s entrance	Theatrical
[The king] anxiously	63	Expressing the character’s feelings	Theatrical

Character	Page	Function	Type
[The king] in gloom	63	Expressing the character’s feelings	Theatrical
[Osiris] whispering	65	Drawing the receiver’s attention	Theatrical
[Isis] frightened	75	Drawing the receiver’s attention	Theatrical
[Mustata] enthusiastically	78	Expressing the character’s feelings	Theatrical

Character	Page	Function	Type
[Isis] whispering unconsciously	81	Drawing the receiver’s attention	Theatrical
[The peasant women] wailing	81	Drawing the receiver’s attention	Theatrical
[Isis] (…) in a hoarse voice like a death rattle	82	Drawing the receiver’s attention	Theatrical
Third [The village elder] rejoices	84	Expressing the character’s feelings	Theatrical
[Mustata] affected	88	Expressing the character’s feelings	Theatrical
[Isis]… and shouts in a hoarse voice	89	Drawing the receiver’s attention	Theatrical
[Thoth] in a low voice	93	Drawing the receiver’s attention	Theatrical
[Typhon] shouting	100	Drawing the receiver’s attention	Theatrical
[Typhon] in anger, to the village elder	103	Provoking laughter in the receiver	Theatrical
[Isis] mockingly	104	Foreshadowing a subsequent dramatic situation - the play’s end	Theatrical
[Typhon] to the village elder, in rage	105	Provoking laughter in the receiver	Theatrical

Text	Page Number	Function	Type
[Isis] whispering to Thoth in agitation and despair	110	Stirring the receiver's emotions	Theatrical
[The people] in uproar	113	Stirring the receiver's emotions	Theatrical
[The people] cheering	114	Foreshadowing the play's conclusion	Theatrical

From the previous table, it can be noted that most of the non-verbal texts specific to the acting performance that determines the delivery of dialogue have represented theatrical reception mechanisms targeting the actor and director, along with a single verbal text that also expressed a theatrical reception mechanism. There are also three non-verbal texts that represented both theatrical and literary reception mechanisms, targeting those responsible for the theatrical performance on the one hand and the reader on the other hand. In addition to the dramatic roles those non-verbal texts played, which are:

- Provoking laughter in the receiver.
- Foreshadowing a subsequent dramatic situation.
- Foreshadowing the entrance of a character.
- Expressing the character's feelings and thoughts.
- Creating anticipation in the receiver.
- Describing the actor's performance through a verbal text.
- Drawing the receiver's attention.
- Stirring emotions in the receiver.
- Foreshadowing the play's conclusion.

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5 - The Play "The Deal (الصفقة)" (The Deal):

The non-verbal texts describing the acting performance, both gestural types: the presumed accompanying the dialogue and the unaccompanied, and vocal, were available together. Below is a detailed statement of the non-verbal texts indicating the description of the acting performance.

- First: Description of the gestural acting performance: It is the acting performance unaccompanied by the dramatic dialogue, and it appears as follows (19): As for the description of the (gestural) acting performance accompanying the dramatic dialogue, some non-verbal texts deliberately achieved it. Below is a statement of the models provided by the author during the play:

Act	**The Non-Verbal Text**	**Page**	**Function**	**Reception Mechanism**
First	* Mr. Shenouda, the money changer of the area, engrossed in reviewing a long (list)… etc.	11	* Building the dramatic exposition stage	Theatrical
	* The youth (Mahrous) appears from behind everyone, as Mabrouka appears. They move aside, watching and whispering	16	* Expressing the character's emotions - Building the dramatic exposition stage	Theatrical
	* Everyone suddenly turns towards an approaching man, running and panting	23	* Foreshadowing the building of a subsequent dramatic situation	Theatrical
	* [Awadin] craning his neck between the barber's hands	24	* Creating a comic effect	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	* (…) Everyone falls silent and stands in their places, waiting to know the news	24	* Foreshadowing the building of a subsequent dramatic situation	Theatrical

Text	Page Number	Function	Type
(…) Joy spreads, everyone claps, dances, and sings	35	Expressing the characters' emotion	Theatrical
Everyone stands worried, turning towards the source of the sound	36	Expressing the characters' emotion - Foreshadowing the building of a subsequent dramatic situation	Theatrical
Everyone surrounds Hajj Abdel Mawgoud and kisses his head	54	Expressing the characters' feelings	Theatrical
(…) Hamed Bey looks at all this, understanding nothing, leans towards his agent Alesh Effendi, and whispers in his ear… etc.	63	Expressing the character's thoughts	Theatrical
[The bey] who was looking the whole time at the peasant	85	Expressing the character's thoughts	Theatrical

Text	Page Number	Function	Type
women gathered around the slaughtered animal… twisting his mustache			
Khamees goes with Mabrouka… while Hamed Bey's gaze follows her	109	Expressing the character's thoughts	Theatrical
(…) Awadin sits alone on the bench, head bowed between his palms. Saadawi appears, showing signs of agitation	113	Expressing the character's feelings - Creating suspense in the receiver	Theatrical

As for the description of the (gestural) acting performance accompanying the dramatic dialogue, some non-verbal texts deliberately achieved it. Below is a statement of the models provided by the author during the play:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	[Shenouda] engrossed in examining the paper	11	Creating suspense in the receiver	Theatrical
	Saadawi examining his wounded chin	22	Provoking laughter in the receiver	Theatrical
	Tohamy agitated	25	Expressing the character's feelings	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	The old woman turns, looking for the undertaker sitting with his head bowed	28	Creating suspense in the receiver	Theatrical
	The Hajj embarrassed, takes out his purse	34	Expressing the character's feelings	Theatrical
	Everyone in gloom	36	Creating suspense in the receiver	Theatrical
	Khamees looking at the Hajj and winking	49	Expressing the character's thoughts	Theatrical
	The Hajj is terrified	50	Provoking laughter in the receiver	Theatrical
	The Hajj pretends not to have heard the threat	53	Provoking laughter in the receiver	Theatrical
Second	The bey is still astonished, the money in his hand	66	Foreshadowing the building of the dramatic irony	Theatrical
	The bey as he watches them	72	Building the dramatic irony	Theatrical
	The Hajj gives him a paper note of fifty pounds and empties his purse	83	Provoking laughter in the receiver	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	The bey as he eyes some peasant women	90	Expressing the character’s thoughts	Theatrical

Description	Page Number	Function	Type
[Awadin] suspiciously	91	Expressing the character’s emotion	Theatrical
[The bey] his gaze not leaving Mabrouka	93	Expressing the character’s thoughts	Theatrical
[Saadawi] shocked	94	Expressing the character’s emotion - Creating anticipation in the receiver	Theatrical
[Saadawi] pleading	96	Expressing the character’s emotion - Creating anticipation in the receiver	Theatrical
[Awadin] as if devastated	97	Creating anticipation in the receiver	Theatrical
[Awadin] in near-stupor	99	Creating anticipation in the receiver	Theatrical
[Saadawi] in confusion and distress	104	Creating anticipation in the receiver	Theatrical
[Awadin] without interest	113	Expressing the character’s emotion	Theatrical

Description	Page Number	Function	Type
[Awadin] anxiously	117	Expressing the character’s emotion	Theatrical
[Saadawi] enraged	117	Expressing the character’s emotion	Theatrical
[Awadin] in a sigh of regret	129	Expressing the character’s emotion	Theatrical
[Awadin] in terror	130	Expressing the character’s emotion	Theatrical
[Mabrouka] turning	134	Foreshadowing the character’s entrance	Theatrical
[Khamees] winking	141	Provoking laughter in the receiver	Theatrical

This is regarding the non-verbal texts indicating the presumed gestural acting performance of both types: accompanying the dialogue and unaccompanied by the dialogue. As for the vocal acting performance, it can be observed through the following table:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* [Shenouda] shouting	12	* Foreshadowing a subsequent dramatic situation - Creating suspense in the receiver	Theatrical
	* [Everyone] in near-panic	13	* Creating suspense in the receiver	Theatrical
	* [Saadawi] exploding	21	* Provoking laughter in the receiver	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	* [Awadin] screaming from the pressure of the basin on his neck	23	* Provoking laughter in the receiver	Theatrical
	* [The old woman] appears shouting	25	* Foreshadowing the building of a subsequent dramatic situation	Theatrical
	* [The old woman] wailing * [Awadin] in a meaningful tone	25 28	* Creating anticipation in the receiver * Provoking laughter in the receiver	Theatrical Theatrical
Second	* [Awadin] lowering his voice	32	* Developing the dramatic action	Theatrical
	* [Shenouda] in despair	37	* Foreshadowing the building of the dramatic obstacle	Theatrical
	* [Everyone] in panic	37	* Creating anticipation in the receiver	Theatrical
	* [Saadawi] in terror	42	* Creating anticipation in the receiver	Theatrical
	* [The Hajj] in near-terror	50	* Creating anticipation in the receiver	Theatrical

Character / State	Page	Dramatic Function	Type
[The Hajj] whispering	59	Building a side dramatic situation	Theatrical
[The bey] astonished	73	Building a dramatic irony	Theatrical
[Saadawi] in confusion and distress	104	Developing the dramatic action - Creating anticipation in the receiver	Theatrical
Mabrouka without hesitation	107	Creating suspense in the receiver	Theatrical
[Saadawi] eagerly	125	Creating suspense in the receiver	Theatrical
[Awadin] in a sigh of regret	129	Expressing the character’s feelings	Theatrical
[Mabrouka] in joy and triumph	130	Creating suspense in the receiver	Theatrical
[The Hajj] triumphant	147	Creating suspense in the receiver	Theatrical
[The Hajj] whispering to Khamees	152	Creating suspense in the receiver	Theatrical

From the previous three tables, it can be said that the non-verbal texts indicating the acting performance: gestural and vocal, are characterized by the fact that the vast majority of them represent theatrical textual reception mechanisms, intended by the author for the audience of spectators. At the same time, he used some non-verbal texts, exceeding the fingers of one hand, as literary textual reception mechanisms targeting the reader.

This means that the author, during writing the play, deliberately made the presumed receiver both a spectator and a reader at the same time.

This is in addition to the fact that those non-verbal texts played a set of artistic functions, which can be summarized as:

1. Building the exposition stage.
2. Building dramatic situations.
3. Expressing the character's feelings and thoughts.
4. Creating suspense and anticipation in the receiver.
5. Provoking laughter in the receiver.
6. Building the dramatic irony.
7. Foreshadowing a character's entrance.

It can also be said that the acting performance method implicitly indicated through the non-verbal texts here does not deviate from the method of psychological realism.

The author's use of non-verbal texts specific to the acting performance of both types: gestural and vocal, is repeated in the same manner as he used them in the play *Shahrazad (شهرزاد)*.

Conclusion of Chapter Five

The writer's conception of the imagined performance constitutes part of his overall conception of his play's performance, as he himself sees it during the writing process. Therefore, describing the acting performance of the play's characters is not a gratuitous act by the playwright, but is necessary for the possibility of imagining the character as the writer first saw it in the imagined performance during the writing process.

This chapter concluded that Tawfiq al-Hakim's documentation of non-verbal texts specific to the acting performance differed from one stage to another of his writing. In the first stage, represented by Operetta "Ali Baba," the study concluded that Tawfiq al-Hakim used all types of non-verbal texts specific to the acting performance: the acting performance unaccompanied by dialogue, and the acting performance accompanying the dialogue of both gestural and vocal types. All non-verbal texts specific to the acting performance played specific dramatic roles. They, in their entirety, represent a theatrical textual reception mechanism, targeting those responsible for the theatrical performance.

In the play "People of the Cave (أهل الكهف)," the analytical study of the non-verbal texts specific to the acting performance, of both types accompanying and unaccompanied by dialogue, revealed that they played specific dramatic roles. They also mostly represent a theatrical textual reception mechanism targeting those responsible for the theatrical performance, and two of them were directed in a direct expressive way to the receiver/reader to become a literary textual reception mechanism.

The analytical study of the non-verbal texts of the play "Isis," which falls within the same writing stage as "People of the Cave (أهل الكهف)," revealed that the majority of non-verbal texts specific to the acting performance represented a theatrical textual reception mechanism, and three of them represented a dual textual reception mechanism: theatrical and literary. Those non-verbal texts also played important functional roles dramatically.

In the play "Uridu an Aqtul," the non-verbal texts performed a set of dramatic functions. They also, in their entirety, represent a dual textual reception mechanism: theatrical and

literary, targeting those responsible for the theatrical performance and the reader together.

As for the play "The Deal (الصفقة)," the majority of non-verbal texts specific to the acting performance were characterized by representing a theatrical textual reception mechanism, and a very limited number of them represented a purely literary textual reception mechanism, in addition to the necessary functional roles those texts played in the world of the text.

Thus, it can be said that the character as a textual reception mechanism in Tawfiq al-Hakim's plays began as a pure theatrical/literary textual mechanism, targeting the spectator-reader. It then changed since the two plays "People of the Cave (أهل الكهف)" and "Isis" to become a textual reception mechanism trying to balance being a theatrical/literary reception mechanism targeting both the spectator and the reader. But in "Uridu an Aqtul" and "The Deal (الصفقة)," the character was able to balance as a theatrical/literary textual mechanism, targeting both the spectator and the reader.

Footnotes of Chapter Five

(1) Abdul Wareth Assar: *The Art of Delivery* (فن الإلقاء). Cairo: Egyptian General Book Organization, 1982, p. 107.

(2) Pavis, Patrice: *Languages of the Stage*, Previous source, p. 68.

(3) Cf: Elam, Keir: op. cit. p.22.23.

(4) See: Stanislavski, Konstantin: *Preparing the Actor* (إعداد الممثل). Translated by: Dr. Mohamed Zaki al-Ashmawi, Mahmoud Morsi Ahmed. Cairo: Nahdet Misr, n.d., pp. 18-20. (*) The researcher replaces (stage directions) with (non-verbal texts) here to unify terminology as used throughout the research. (5) Aston, Elaine - Savona, George: Previous source, pp. 108-109. (**) The researcher automatically changes (stage directions) to (non-verbal texts) and places the new term in parentheses throughout this research. (6) Pavis, Patrice: Theatre at the Crossroads of Culture, Previous source, 1993, pp. 50-51. (7) Aston, Elaine - Savona, George: Previous source, p. 174. (8) Cf. Esslin, Martin: The Field of Drama. London, Methuen & Co, pp. 80-83. (9) Ubersfeld, Anne: Reading Theatre, Previous source, p. 25. (10) Ubersfeld, Anne: The School of the Spectator, Previous source, p. 13. (11) Previous source, p. 14. (12) See: Pavis, Patrice: Problèmes de sémiologie théâtrale. Paris: québec UNI. PRESS. 1976. p.100. (13) See: Ubersfeld, Anne: The School of the Spectator, Previous source, p. 196. (14) Cohen, Robert: Previous source, p. 215. (15) See: Tawfiq al-Hakim: Ali Baba (Operetta), Previous source. The researcher has cited the page numbers of the references at the time. (*) See, for example: Tawfiq al-Hakim: *The New Woman (المرأة الجديدة)* (The New Woman), Previous source, p. 18. (16) See: Tawfiq al-Hakim: *People of the Cave (أهل الكهف)* (play): Previous source. The researcher has cited the reference locations at the time.

(*) *See, for example: Tawfiq al-Hakim: Shahrazad (شهرزاد), Previous source, p. 55. (17) See Tawfiq al-Hakim: Theatre of Society, Previous source. The researcher has cited the reference locations at the time.* (*) See, for example: Tawfiq al-Hakim: *Al-Masrah al-*

Munawwa' (Variety Theatre), Previous source, p. 732. (18) See: Tawfiq al-Hakim: *Isis* (play), Previous source. The researcher provides the page numbers at the time. (19) Tawfiq al-Hakim: *The Deal (الصفقة)*, Previous source. The page numbers have been placed at the time. (*) See, for example: Tawfiq al-Hakim: *Shahrazad (شهرزاد)* (play), Previous source, p. 59.

Chapter Six

Movement, Music, and Sound Effects

Alexander Dean points out that movement is the image of the theatre in a state of action. It includes moments of conception in their ever-changing manifestations. Movement also has an artistic value and a mood value. The movement that appears in the entrances and exits of actors to and from the stage, or in hiding something, is presented by the author to serve the events of his play, just as it is presented by the director for the sake of emphasis, variety, and mood expression.(1)

This clarifies to what extent the writer's description of (presumed) stage movement through non-verbal texts can contribute to dramatic expression, just as the director may benefit from it in building his overall conception of the play's events.

Julian Hilton describes stage movement in terms of its effect on dramatic and theatrical expression as follows:

• Dominant movement(2)	• Submissive movement
• Emotional movement	• Occupational movement
• Natural movement	• Mechanical movement
• Individual movement	• Collective movement
• Improvised movement	• Pre-planned movement
• Rhythmic movement	• Non-rhythmic movement

• Conscious movement	• Instinctive movement
• Voluntary movement	• Involuntary movement

This classification is useful in the ability to distinguish between the types of stage movement described through a non-verbal text in a specific classification, examining its targeted dramatic function, and what it yields in terms of the possibility of knowing the writer's conception of (presumed) theatrical reception.

As for the element of music, it, as Graham Walne mentions, contributes significantly to the success of the performance. It is either composed specifically for the play or selected from pre-existing recordings.

Music may indicate the geography of events or their time, perform the function of linking events, or stir the audience's emotions.(3)

Therefore, some experienced playwrights refer during non-verbal texts to the positions of music at times as one of the elements of dramatic expression.

As for Sound Effects, they are used in theatre to undertake a set of functions:

- Conveying information about the period and place of events and determining the season (spring, winter, summer, etc.).
- As events in the text, such as the sound of an earthquake or collapse… etc.
- To create a specific atmosphere, such as the whistling of the wind.
- To stir emotions, such as loud knocking, heartbeats, and the screech of car brakes.
- Linking scenes and events of the play, such as the doorbell and the ringing of the telephone… etc.(4)

Therefore, referring to sound effects during non-verbal texts may complete the author's conception of the (presumed) theatrical performance on the one hand, and it may benefit from

their presence in playing important dramatic roles for the sake of expression through one of the means of theatrical performance.

These three elements (movement, music, sound effects) can be studied as specific reception mechanisms within the proposed dramatic models from Tawfiq al-Hakim's plays.

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1 - Operetta "Ali Baba":

Tawfiq al-Hakim relied, during Operetta "Ali Baba," on the precise description of (presumed) stage movement, alongside music, through non-verbal texts that represent the fundamental pillar in expressing textual reception mechanisms. These two elements can be detailed through the following analytical study. We begin by observing and analyzing the non-verbal texts indicating movement.(5)

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* Everyone exits	35	* Foreshadowing the building of a subsequent dramatic situation	Theatrical
	* [Salah al-Din] running	35	* Foreshadowing the entrance of Qasim and Zubaida	Theatrical
	* Qasim enters, and Zubaida holding him by the throat	36	* A movement device to provoke the receiver's laughter	Theatrical
	* [Ali Baba] disappears offstage	50	* Creating a dramatic irony useful for	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
			developing the event	
	* [Qasim] trembles and runs from one end of the place to the other, left and right, searching for a hiding place	72	* Expressing the character's emotions	Theatrical
	* Qasim and Zuraiq enter disguised as traveling dancers	89	* Creating a dramatic irony - Creating a comic effect	Theatrical
	* No sooner does Zuraiq turn to the crowd to collect the money than everyone turns their backs and flees	93	* Creating a comic effect	Theatrical
	* [Qasim] losing consciousness, wanting to chase Salah	96	* Creating a comic effect	Theatrical
	* At this moment, a window opens above the door, and Marjana looks out from it	97	* Foreshadowing the uncovering of a dramatic irony	Theatrical
Sixth	* Zuraiq and Qasim enter disguised as scribes, carrying the tools of the trade	102	* Creating a dramatic irony	Theatrical

Description	Page Number	Function	Type
[Marjana] enters from the left side, holding a lamp	110	Foreshadowing the uncovering of a dramatic irony	Theatrical
[Marjana] looks her head out from the right door, sees them, quickly retreats, eavesdrops, then enters	113	Creating tension in the receiver, foreshadowing the end of events	Theatrical
Salma tries to stab Ali, but at this moment Marjana appears, sees her, quickly snatches the dagger from her hand, and throws it far away. Movement in everyone and clamor	114	Creating a comic effect	Theatrical
[Shandahar] (…) heads towards the corridor door and gives the signal by clapping his hands	114		

From the previous table, it can be noted that the non-verbal texts specific to stage movement performed a set of dramatic functions that can be summarized as:

- Creating a comic effect.
- Foreshadowing a character's entrance.
- Creating and uncovering a dramatic irony to develop events.
- Expressing the character's emotions.
- Creating tension in the receiver.
- Foreshadowing the creation of a dramatic situation.

As for the non-verbal texts specific to the element of music, the researcher can present models of them as follows:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* Chorus of women and men	33	* Recording a feature of the character's traits - Qasim's wealth	Theatrical
	* A tune	41	* Affecting the receiver's feelings to sympathize with Ali Baba	Theatrical
	* A tune	46	* Affecting the receiver's feelings to sympathize with Ali Baba	Theatrical
Second	* A tune	49	* Expressing the character's feelings	Theatrical
	* A tune	51	* Affecting the receiver's feelings, creating tension in the receiver	Theatrical
Third	* A duet tune [Ali and Marjana]	67	* Expressing the character's feelings	Theatrical
Fourth	* A tune	73	* Creating tension in the receiver	Theatrical
Fifth	* A tune	86	* Creating tension in the receiver	Theatrical
	* A tune	92	* Creating tension in the receiver	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	* A tune	98	* Creating relief in the receiver, because Marjana uncovers the plot to kill Ali	Theatrical
	* The gang leader, Zuraiq, and the rest of the gang enter and sing together	99	* Creating tension in the receiver	Theatrical
	* Interlude music	100	* Assisting the temporal condensation of action	Theatrical
	* The tune of the beauties	101	* Expressing the character's state	Theatrical

* A tune	108	* Expressing the character's feelings	Theatrical
* A tune	110	* Creating tension in the receiver	Theatrical
* A tune	113	* Creating tension in the receiver	Theatrical
* The closing tune	116	* Creating a state of joy in the receiver	Theatrical

From the previous table, it can be noted that the non-verbal texts specific to music were associated with the singing of *zajal* verses. They performed, in their positions, a set of functions that can be observed in:

- Recording a feature of a character's traits.
- Affecting the receiver's feelings.

- Expressing the character's feelings and state.
- Creating tension in the receiver.
- Creating anticipation in the receiver.
- Removing tension in the receiver.
- Assisting the temporal condensation of action.
- Creating a state of joy in the receiver.

This reveals to what extent the author was keen to keep the receiver/spectator in mind through textual reception mechanisms specific to the element of music. Music plays a vital role in creating anticipation, tension, and joy in the receiver in more than one place in the operetta, preparing the reception of events in specific ways that require specific emotions, by placing (presumed) tunes/music suited to the meaning of the *zajal* verses the author composed.

The author uses, in the same previous manner, non-verbal texts to express his conception of the elements: movement, music, and sound effects in the plays of the same stage, except for the play *The New Woman (المرأة الجديدة)* (The New Woman), in which the author frequently uses, in addition to lighting,

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non-verbal texts indicating the presumed stage movement, although he does not refer to music.(*)

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2 - *People of the Cave (أهل الكهف)* (The People of the Cave):

During the play "People of the Cave (أهل الكهف)," Tawfiq al-Hakim did not make a single reference to the element of music and sound effects, but he focused on using non-verbal texts indicating the presumed stage movement. The researcher here explains, through analytical study, the observation of the functions of the presumed stage movement in this play as follows (6):

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* Tries to rise, but his muscles ache	14	* Literary narration - Expressing the character’s state	Theatrical
	* [Maximilianus] returns to sitting in despair	15	* Expressing the character’s feelings	Theatrical
	* [Iamblichus] rises	18	* Foreshadowing the creation of a subsequent dramatic situation	Theatrical
	* [Iamblichus] takes the money from him and exits	20	* Foreshadowing the creation of a subsequent dramatic situation	Theatrical
	* (…) people enter attacking, torches in their hands	35	* Foreshadowing the creation of a subsequent dramatic situation	Theatrical
	* … the maids leave, and the princess and her tutor remain	37	* Foreshadowing the creation of a subsequent dramatic situation	Theatrical
	* [Gallus] moves quickly	37	* Provoking laughter in the receiver	Theatrical

The Event	Page Number	Dramatic Function	Type
[Gallus] continues quickly	42	Drawing the receiver's interest	Theatrical
[Gallus] exits quickly [The king] motionless	49 51	Foreshadowing the creation of a subsequent dramatic situation Provoking laughter in the receiver	Theatrical Theatrical
[Priscilla] pulls her tutor and exits with him through a nearby door	53	Ending a dramatic situation	Theatrical
[Marnush] bows and exits immediately. Iamblichus seizes the opportunity and exits after Marnush, while Maximilianus remains	55	Creating suspense in the receiver - Ending and beginning a dramatic situation	Theatrical
[Maximilianus] exits the hall, leaving the king and those with him frozen in great astonishment	57	Expressing the character's feelings	Theatrical
[The king] heads to the door from which the tutor exited	58	Provoking laughter in the receiver	Theatrical
[Gallus] enters in a hurry… turns to Marnush and bows in submission and reverence	59	Provoking laughter in the receiver	Theatrical
[Iamblichus] entering in an agitated state	62	Creating suspense in the receiver	Theatrical

The Event	Page Number	Dramatic Function	Type
[Iamblichus] leaves slowly and gloomily	63	Foreshadowing the creation of a subsequent dramatic situation	Theatrical
Then the king and the tutor exit gently through the door	77	Expressing the character’s feelings - Creating a dramatic irony	Theatrical
Third * Gallus appears cautiously	78	Provoking laughter in the receiver	Theatrical

The Event	Page Number	Dramatic Function	Type
[Gallus] stands reverently	81	Provoking laughter in the receiver	Theatrical
Marnush enters in modern clothes like Maximilianus’s, having shaved his beard	85	Emphasizing the dramatic irony	Theatrical
[Marnush] dragging his body and groaning in pain	87	Creating suspense in the receiver	Theatrical
[Maximilianus] pulling his hand	93	Expressing the character’s thoughts	Theatrical
[Marnush] pulls his hand from him	98	Foreshadowing the creation of a subsequent	Theatrical

The Event	Page Number	Dramatic Function	Type
		dramatic situation	
The princess does not move	99	Expressing the character’s feelings	Theatrical
[Maximilianus] takes a step towards her	100	Expressing the character’s feelings	Theatrical
[Maximilianus] advances towards her, extending his hand in joy	106	Expressing the character’s feelings	Theatrical
[Maximilianus] clings to her garments as she is about to leave	108	Expressing the character’s feelings	Theatrical
[Maximilianus] exits and collides with Gallus entering	116	Foreshadowing the creation of a subsequent dramatic situation	Theatrical
[Priscilla] gazes at him as he leaves until he disappears	119	Foreshadowing the creation of a subsequent dramatic situation	Theatrical
A moment later, Priscilla appears, followed by Gallus	133	Expressing the character’s feelings	Theatrical
[Priscilla] rushes, searching for him among the corpses	155	Expressing the character’s feelings	Theatrical

From the previous table, it can be noted that most of the non-verbal texts specific to the presumed stage movement represent textual reception mechanisms of the type directed at those responsible for the theatrical performance, not the reader. These non-verbal texts performed a set of dramatic functions that can be summarized as:

- Expressing the character's feelings.
- Foreshadowing the creation of a subsequent dramatic situation.
- Provoking laughter in the receiver.
- Ending a dramatic situation.
- Creating suspense in the receiver.
- Creating a dramatic irony.
- Emphasizing the dramatic irony.

In addition to a single non-verbal text in which the author used the system of literary narration to perform the function of expressing the character's state, targeting those responsible for the theatrical performance.

In the play *Shahrazad (شهرزاد)*, the author indicates, through explicit non-verbal texts, the elements of stage movement and lighting, without music, benefiting the receiver: the reader and those responsible for the theatrical performance, in imagining the presumed theatrical performance.(*)

3- *Uridu an Aqtul* (I Want to Kill):

Tawfiq al-Hakim did not make a single reference during the non-verbal texts to the presence of the element of music, nor did he refer to the element of sound effects except for one reference, where he says: "… [the girl] fires a gunshot that echoes in the hall."

This non-verbal text performs a dramatic function: creating an element of suspense and anticipation in the receiver.

As for the element of (presumed) stage movement, the author provided it through several non-verbal texts as follows(7):

The Non-Verbal Text	Page	Function	Reception Mechanism
* At this moment, the open apartment door is pushed, and the wife appears, coming down from the neighbors. She sees the representative heading to the door, holding the briefcase	40	* Foreshadowing a subsequent dramatic situation	Theatrical
* [The representative] moves to leave	43	* Provoking laughter in the receiver.	Theatrical
* [The representative] hurrying to leave	44	* Provoking laughter in the receiver.	Theatrical
* [The representative] exiting in a hurry	44	* Provoking laughter in the receiver.	Theatrical
* [The wife] heads to her husband	44	* Revealing the character’s feelings to build the fundamental dramatic irony	Theatrical
* A girl of eighteen, graceful, appears, sneaking from the apartment door side	46	* Foreshadowing the building of the dramatic irony	Theatrical
* [The girl] sits on the chair next to the table, so that it separates her from the spouses	47	* Creating tension in the receiver	Theatrical
* The insurance representative appears, peeping his head in,	56	* Creating anticipation in the receiver	Theatrical

The Non-Verbal Text	Page	Function	Reception Mechanism
coming from the apartment door side (…) and knocks with his fingers on the hall door to alert them			
* [The representative] sits where the girl indicated him to sit	57	* Creating anticipation in the receiver	Theatrical
* [The representative] struggles desperately to cling to it	64	* Provoking laughter in the receiver	Theatrical

Text	Page	Function	Type
[The three] fall to the ground	65	Creating anticipation in the receiver	Theatrical
[The three] rise to their feet, feeling their limbs, examining	65	Provoking laughter in the receiver	Theatrical
[The representative] carries the small briefcase (…) and picks up his ebony pen he had forgotten on the table, and exits quickly	66	Uncovering the dramatic irony	Theatrical
[The girl] waves goodbye and moves to leave, while the wife heads, head bowed, to her room door on the right without looking at her husband	67	Uncovering the dramatic irony	Theatrical/Literary

We can conclude from the previous table that the non-verbal texts specific to depicting (presumed) stage movement played a set of dramatic functions, represented in:

1- Foreshadowing a subsequent dramatic situation. 2- Provoking laughter in the receiver. 3- Revealing the character's feelings. 4- Building the fundamental dramatic irony. 5- Creating tension, suspense, and anticipation in the receiver. 6- Uncovering the dramatic irony.

In addition to those dramatic functions, those non-verbal texts deliberately addressed both the (presumed) receiver/reader and the receiver/responsible for the theatrical performance. This is because there are non-verbal texts that go beyond mere movement description to what lies beyond, such as: "the wife appears coming down from the neighbors," "picks up his ebony pen he had forgotten." Both texts express what the spectator sees of the character's material movement; they express what is embodied on the (presumed) stage, as

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the wife coming down from her neighbor is unseen, as the apartment door appears in the stage set. This reveals the author's intentionality to address a reader responsible for the theatrical performance.

In addition to providing most non-verbal texts of the type that can be embodied on stage, they can also be directed at a receiver of the reader type.

This means that Tawfiq al-Hakim, in this play, deliberately addressed, during the creation of non-verbal texts describing stage movement, both types of receiver: the reader and the one responsible for the theatrical performance, without this harming the dramatic construction of the play.

In the comedy *Jinsuna al-Latif* (Our Fair Sex), the author is concerned with describing stage movement to reveal the character's intentions and create the comical effect, and he was not concerned with describing lighting or music due to the lack of dramatic need for them.(*)

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4 - The Play "Isis":

The play “Isis” contains non-verbal texts (external and internal) specific to describing movement, music, and sound effects. Below are models of non-verbal texts describing the (presumed) actor’s movement(8):

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	*… the place is empty except for some peasant women walking with what they carry to the market. Suddenly, a young peasant woman blocks the way	11	* Simulating reality	Theatrical
	* [The peasant women] leave, shouting and calling	12	* Foreshadowing the character’s entrance	Theatrical

The Event	Page Number	Dramatic Function	Type
[The old woman]… as soon as she prepares to rise, the village elder appears coming from the other side	13	Foreshadowing the building of a comical situation	Theatrical
… seven men appear wearing hats… except for the seventh. They walk, lagging behind their row	15	Introducing the characters	Theatrical
They leave, leaving Mustata looking around as if waiting for	16	Foreshadowing a subsequent dramatic situation	Theatrical

The Event	Page Number	Dramatic Function	Type
someone. At that moment, Thoth appears from among the papyrus			
… the shadow of the plump village elder appears in the darkness, walking cautiously, then looks back and gestures with his hand. Four men appear carrying a large chest. The one with the appearance of a commander and forbidder is Typhon	25	Creating anticipation in the receiver	Theatrical
The men throw the chest where the village elder indicated	26	Creating anticipation in the receiver	Theatrical
[Typhon] heading towards the Nile	28	Creating anticipation in the receiver	Theatrical
They leave, and the four men leave behind them. The place is empty for a moment… Suddenly, a boy appears from the other side, sneaking cautiously, signaling to another boy behind him	28	Creating anticipation in the receiver - Foreshadowing a subsequent dramatic situation	Theatrical
The village elder leaves, leaving the villagers in their place, dazed for a moment	32	Foreshadowing a subsequent dramatic situation	Theatrical

The Event	Page Number	Dramatic Purpose	Type
and some remain			
They look and find a woman who has come and sat under it [the tree]. She is Isis	33	Creating anticipation in the receiver	Theatrical
[The village woman] heads to one of the doors and knocks on it, then knocks on it for a long time. Finally, the door opens, and a boy's head appears from it	37	Foreshadowing a subsequent dramatic situation	Theatrical
All the doors open, and women appear filling the square	38	Foreshadowing a subsequent dramatic situation	Theatrical
The boy leads Isis	40	Creating suspense in the receiver	Theatrical
The boy leaves. Isis tries to walk with strength and determination, but she turns to the Nile	44	Creating suspense in the receiver	Theatrical
[Isis] throws herself on her face, weeping without sobbing, and remains motionless as if in a faint (…) so she rises immediately	45	Creating suspense in the receiver	Theatrical
[The sailor] leaves, pulling his ropes	48	Foreshadowing a subsequent dramatic situation	Theatrical

The Event	Page Number	Dramatic Purpose	Type
Second … two guards standing at the door	49	Foreshadowing a subsequent dramatic situation	Theatrical
Isis appears	50	Foreshadowing a subsequent dramatic situation	Theatrical
[Isis] moves aside near the door, waiting	53	Creating suspense in the receiver	Theatrical

The Event	Page Number	Function	Type
A man of imposing appearance, Osiris, exits from the palace door. He has barely taken a few steps away from the walls when Isis rises and runs to him	54	Expressing the character’s feelings	Theatrical
Osiris pulls Isis to a corner under the walls and seats her on a large stone (…) stands before her, contemplating	55	Creating a subsequent dramatic situation	Theatrical
[The first guard] hurries into the palace	60	Creating suspense in the receiver	Theatrical
The King of Byblos, followed by the first guard, appears at the palace door	61	Creating suspense in the receiver	Theatrical

The Event	Page Number	Function	Type
Two men appear, one is Mustata and the other Thoth	69	Creating a subsequent dramatic situation	Theatrical
A peasant man appears, panting, followed by a group of peasants in silence and gloom	79-80	Creating anticipation in the receiver	Theatrical
[Isis] closes her eyes and tries to compose herself. Thoth and Mustata rush to her and hold her arms as she collapses	81	Expressing the character's feelings	Theatrical
Third *… Isis stood, the traces of years visible upon her… (…) and the village elder stands before her as if before a queen	86	Foreshadowing a subsequent dramatic situation	Theatrical

Movement Description	Page Number	Function	Type
The village elder leaves (…) No sooner does he disappear than Thoth and Mustata appear coming from the other side	86	Foreshadowing a subsequent dramatic situation	Theatrical
At this moment, the King of Byblos appears, followed by	111	Creating suspense in the receiver and	Theatrical

Movement Description	Page Number	Function	Type
his entourage		foreshadowing a subsequent dramatic situation	
[Typhon] sneaking cautiously behind the village elder	113	Foreshadowing the end of the play	Theatrical
[Typhon] disappears fleeing, while the people rush to Horus and carry him on their shoulders	113-114	Revealing the end	Theatrical

The previous table shows that non-verbal texts specific to movement, in their majority, deliberately addressed the receiver of the spectator type and played a set of artistic functions that can be summarized as:

- Simulating reality.
- Foreshadowing the character’s entrance.
- Foreshadowing the building of a comical situation.
- Foreshadowing the building of a subsequent dramatic situation.
- Introducing the characters.
- Creating suspense and anticipation in the receiver.
- Expressing the character’s feelings.
- Foreshadowing the end of the play, then announcing the end.

This is concerning the (presumed) stage movement. As for the non-verbal texts specific to the element of music, they can be presented as follows:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	*… faint flute sounds are heard coming from the papyrus	15	* Foreshadowing the character’s entrance	Theatrical
	* They sing as they walk, in a half-dance	15	* Expressing the mood of the situation	Theatrical
	* [The sailor] leaves, pulling his ropes, singing	48	* Affecting the receiver’s feelings, foreshadowing a subsequent mood shift	Theatrical

It is noted, through the previous table, that the non-verbal texts specific to music also deliberately addressed a receiver of the spectator type and performed a set of artistic functions that can be summarized as:

- Foreshadowing the entrance of a character.
- Expressing the mood of the scene.
- Foreshadowing a subsequent mood shift.

By means of affecting the feelings of the (presumed) spectator.

As for the non-verbal texts specific to sound effects, they were formed in a single verbal text saying:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* The sound of the duck squawking from her chest	14	* Creating a comic effect	Theatrical

The author did not add more than this non-verbal text specific to sound effects, specific to stage movement, music, and (presumed) sound effects. Those non-verbal texts played important functional roles. It can also be confirmed that those non-verbal texts were theatrical reception mechanisms in the majority, meaning they sought the spectator primarily, with the possibility of considering them reception mechanisms targeting the reader as well.

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5 - The Play "The Deal (الصفقة)" (The Deal)(9):

In the play "The Deal (الصفقة)," the author used non-verbal texts indicating movement and music only, and did not place non-verbal texts to indicate sound effects as textual reception mechanisms. We can begin by observing and analyzing the non-verbal texts indicating movement through the following table:

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
First	* Some are busy erecting a wooden gallows of the type used to hang slaughtered animals in the countryside… etc.	11	* Simulating reality, creating suspense in the receiver	Theatrical
	* [Saadawi] while in the barber's hands, soap on his face	12	* Provoking laughter in the receiver	Theatrical

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Description	Page Number	Dramatic Function	Type
[Saadawi] pushing the barber's razor-wielding hand away from his chin	13	Provoking laughter in the receiver	Theatrical
… an approaching man, running and panting	23	Foreshadowing the building of a dramatic situation	Theatrical
[The peasant] approaching Shenouda eagerly	35	Foreshadowing the start of the event	Theatrical
[A peasant] appears hurrying	35	Foreshadowing the start of the event	Theatrical
(…) Mr. Khamees appears on his donkey	36	Foreshadowing the start of the event	Theatrical
[The barber] advances	41	Creating anticipation in the receiver	Theatrical
Everyone surrounds the Hajj and kisses his head	54	Expressing the characters' feelings - Developing the dramatic action	Theatrical
Everyone moves, heading to the station	56	Ending the first act	Theatrical
Second: Movement occurs among them and a race by everyone to help the bey dismount	57	Foreshadowing the start of the search	Theatrical

Description	Page Number	Dramatic Function	Type
… Awadin approaches Alesh Effendi	69	Building a parallel dramatic situation	Theatrical
[Saadawi] advances quickly and takes the empty coffee cup from the bey's hand	71	Provoking laughter in the receiver	Theatrical
[Saadawi] leaves him and heads immediately to the Hajj, Shenouda, and Khamees	72	Developing the dramatic action	Theatrical
[The agent] catches up with him and heads to Awadin	76	Developing the dramatic action	Theatrical

The Event	Page	Dramatic Function	Type
[The agent] returns and whispers in the bey's ear	79	Building the dramatic irony	Theatrical
The agent heads towards Awadin… etc.	81	Building the dramatic irony	Theatrical
[The agent] heads to the bey, who was looking the whole time at the peasant women	85	Drawing the spectators' attention, building the dramatic irony	Theatrical
Awadin, Saadawi, the Hajj, Shenouda, and Khamees rush and hurry to Hamed Bey's place, rejoicing	90	Foreshadowing the building of the dramatic irony	Theatrical

The Event	Page	Dramatic Function	Type
Awadin, Tohamy, and some attendees rush… etc.	92	Foreshadowing the building of the dramatic irony	Theatrical
[Khamees] rises quickly	105	Building the dramatic crisis	Theatrical
Mr. Khamees appears, followed by Mabrouka… etc.	106	Building the dramatic crisis, foreshadowing the end of the second act	Theatrical
[Awadin] sits his daughter beside him	106	Creating anticipation in the receiver	Theatrical
Tohamy rushes and forces Hamed Bey to accept	109	Building the dramatic crisis, foreshadowing the end of the second act	Theatrical
Khamees goes with Mabrouka, while Hamed Bey's gazes follow her	109	Expressing the climax of the event, creating suspense in the receiver	Theatrical
Saadawi, Awadin, and everyone move… etc.	111	Expressing the characters' feelings	Theatrical
… Awadin sits squatting alone	113	Expressing the characters' feelings	Theatrical

* Mabrouka appears	125	* Creating suspense in the receiver
* Umm al-Saad appears with Mabrouka	139	* Building a subsequent dramatic situation

* Mr. Shenouda coming quickly	153	* Announcing the end

This is concerning the non-verbal texts that expressed the presumed stage movement. As for music and tunes, they can be observed and their functions analyzed as follows:

Act	**The Non-Verbal Text**	**Page**	**Function**	**Reception Mechanism**
First	* The ululations of women are heard. Joy spreads, everyone claps, and they dance	35	* Expressing the Subject's desire	Theatrical
Second	*… the dancers begin dancing to the sound of the drum and the playing of the *arghul* (…) Then the colors of rural folk art alternate, from songs to *mawawil*	92	* Expressing the Subject's desire - Foreshadowing the dramatic crisis	Theatrical
Third	* At that moment, the female mourner appears, followed by a group of women, and the large tambourines are beaten, and the procession passes according to folk traditions… etc.	121	* Creating tension in the receiver	Theatrical
	* The villagers gather to the sound of ululations, hands clap, and they join in	155	* Announcing the end of the play	Theatrical

Act	The Non-Verbal Text	Page	Function	Reception Mechanism
	dancing, singing, and beating tambourines… etc.			

The first table reveals that Tawfiq al-Hakim used most of the non-verbal texts specific to presumed stage movement as textual reception mechanisms directed at those responsible for the theatrical performance, while he used a single non-verbal text as a literary reception mechanism targeting the reader. The second table reveals that all non-verbal texts represent theatrical textual reception mechanisms targeting those responsible for the theatrical performance.

In the play *O Climber of the Tree (يا طالع الشجرة)* (O Climber of the Tree), the author reveals his intentionality towards a receiver of the reader type and the one responsible for the theatrical performance at the same time, through describing his conception of the presumed stage movement and lighting, along with describing the element of music indicating the *subu'* (a traditional celebration for a newborn).(*)

Conclusion of Chapter Six

The study of stage movement, music, and sound effects reveals an important aspect of the writer's conception of his play's presumed performance and sheds light on what occupied his imagination during the writing process. The analytical study of the presumed stage movement in the dramatic models under investigation has shown that Tawfiq al-Hakim was concerned with it in all stages of his dramatic writing. In Operetta "Ali Baba," the conception of stage movement played vital functional roles and revealed its identity as a theatrical reception mechanism. In the play *People of the Cave (أهل الكهف)*, all non-verbal texts specific to movement represented a theatrical textual reception mechanism targeting those responsible for the theatrical performance, except for a single non-verbal text representing a purely

literary textual reception mechanism, in addition to undertaking a set of important dramatic roles.

In the play “Isis,” the non-verbal texts specific to movement represented a textual reception mechanism targeting those responsible for the theatrical performance and also played a group of important dramatic functions.

In the one-act play “Uridu an Aqtul,” the non-verbal texts specific to movement played a group of vital dramatic functions and also represented a dual textual reception mechanism: theatrical, targeting those responsible for the theatrical performance, and literary, targeting the reader receiver together.

In the play “The Deal (الصفقة),” the non-verbal texts specific to movement represented a theatrical reception mechanism targeting those responsible for the theatrical performance, except for one that represented a literary textual reception mechanism targeting the reader.

Regarding the non-verbal texts specific to music, Tawfiq al-Hakim deliberately used them in only three dramatic works. The first is “Operetta Ali Baba,” in which the researcher noted the connection of the presumed music element to the sung *zajal* passages, which played important roles and represent a theatrical textual reception mechanism targeting those responsible for the theatrical performance.

The second text is the play “Isis,” where the non-verbal texts specific to music represented a theatrical textual reception mechanism targeting those responsible for the theatrical performance and played a set of important functional roles.

The other dramatic work in which the author provided non-verbal texts specific to the element of music is the play “The Deal (الصفقة),” where it represents a purely theatrical textual reception mechanism targeting those responsible for the theatrical performance.

There remains the element of sound effects, which Tawfiq al-Hakim provided in only two dramatic works: “Operetta Ali Baba” and “Isis.” In both, the non-verbal texts specific to

sound effects represent a purely theatrical textual reception mechanism targeting those responsible for the theatrical performance.

From all this, it becomes clear that Tawfiq al-Hakim relied on non-verbal texts explaining stage movement, music, and sound effects together in three plays: *Ali Baba*, *Isis*, and *The Deal (الصفقة)*. Meanwhile, he used only stage movement in the two plays "People of the Cave (أهل الكهف)" and "Uridu an Aqtul," while in the play "Isis," he used the elements of movement and sound effects.

Footnotes of Chapter Six

(1) See: Dean, Alexander: Previous source, p. 275.

(2) Hilton, Julian: *The Theory of Theatrical Performance*, Previous source, p. 158.

(3) See: Walne, Graham: *Theatrical Effects* (المؤثرات المسرحية). Translated by: Dr. Mouna Salam. Cairo: Publications of the Cairo International Festival of Experimental Theatre, 2003, pp. 75-78.

(4) See: previous source, pp. 70, 71.

(5) The page numbers here are according to the edition: Tawfiq al-Hakim: *Ali Baba* (Operetta), Previous source. (*) See, for example: Tawfiq al-Hakim: *The New Woman (المرأة الجديدة)* (The New Woman), Previous source, p. 44.

(6) The page numbers here are according to the edition: Tawfiq al-Hakim: *People of the Cave (أهل الكهف)* (play), Previous source. (*) See, for example: Tawfiq al-Hakim: *Shahrazad (شهرزاد)*, Previous source, pp. 75, 100.

(7) The page numbers here are according to the edition: Tawfiq al-Hakim: *Theatre of Society*, Previous source. (*) See, for example: Tawfiq al-Hakim, *Al-Masrah al-Munawwa'* (Variety Theatre), Previous source, p. 693.

(8) The page numbers here are according to the edition: Tawfiq al-Hakim: *Isis* (play), Previous source.

(9) The page numbers here are according to the edition: Tawfiq al-Hakim: (*The Deal (الصفقة)*) *Isis* (play), Previous source. (*) See, for example: Tawfiq al-Hakim: *O Climber of the Tree (يا طالع الشجرة)* (O Climber of the Tree), Previous source, pp. 50, 63.

Conclusion of the Research

From the foregoing, the researcher can conclude the following results:

- First: Roman Ingarden was the first to point out the importance of studying the mechanisms of reception within the literary or dramatic text itself. After him came Iser, Anne Ubersfeld, and Pavis to confirm that the mechanisms of reception occur during the writing process in an intentional or deliberate manner, and that they are responsible for determining the paths guiding the activity of reading or reception for the receiver.

- Second: Ubersfeld, Pavis, and Aston confirmed that the dramatic text contains the mechanisms of its concretization, and consequently its mechanisms of reception, based on the fact that the dramatic text contains the conception of the possibilities of its performance as an initial performance. The mechanisms of reception can be reached through a comprehensive analytical study of the elements of the text themselves (

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About the Author

Essam El-Din Abu El-Ela (born January 3, 1962) is an Egyptian writer, critic, drama researcher, and academic professor. His full name is Essam El-Din Hassan Abu El-Ela Hussein.

Born in Old Cairo, Cairo, in January 1962, he obtained his Bachelor's degree from the Higher Institute of Theatrical Arts in 1987 with a grade of "Very Good" (ranking first in his class). He earned a postgraduate diploma from the same institute at the Academy of Arts in Cairo in 1990. He then received his Master's degree in Drama and Theatrical Criticism in 2000 with a grade of "Excellent". In 2005, he was awarded his Doctorate (PhD) in Drama and Theatrical Criticism from the Academy of Arts in Cairo with First Class Honors.

He has authored more than ninety short studies, all published in specialized and semi-specialized periodicals in Cairo, most notably: *Theatre Magazine* (مجلة المسرح), *Cairo Magazine* (مجلة القاهرة), *Teatro Magazine* (مجلة تياترو), and the *Cairo International Festival for Experimental Theatre Bulletin* (نشرة مهرجان القاهرة الدولي للمسرح التجريبي). For many years, he participated in editing the bulletin and selecting performances for the festivals of the Egyptian Association for Theatre Amateurs. He also co-edited the bulletin of the Cairo International Festival for Experimental Theatre from 1991 until he stepped down in 1995.

He participated in the first scientific conference of the First Arab Theatre Festival, organized by the Egyptian Ministry of Culture in Cairo, with a research paper titled *Towards a Popular Theatre* (نحو مسرح شعبي). He participated in the activities of the Menofia University Festival commemorating the great poet Abdel Rahman al-Sharqawi with a research paper titled *The Romanticism of Young Mahran* (رومانتيكية الفتى مهران). For many years, he participated in seminar, screening, and judging panels at the Theatre Directorate of the General Authority for Cultural Palaces, School Theatre, Youth and Sports Theatre, and University Theatre.

Published Books

1. *The Drama of Naguib Surur* (مسرح نجيب سرور) – Madbouly Library, Cairo – 1989.
2. *Aristotle's Theory of Comedy* (نظرية أرسطوطاليس عن الكوميديا) – Madbouly Library, Cairo – 1993.
3. *The Arabic Play: Historical Truth and Artistic Falseness* (المسرحية العربية: الحقيقة التاريخية والزيف الفني) – Egyptian General Book Authority – 1994.
4. *Introduction to Semiotics in Language and Theatre* (مدخل إلى دراسة علم العلامات في اللغة والمسرح) – General Authority for Cultural Palaces – 1996 – First Edition.
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8. *What is Drama* (ما الدراما) – Egyptian General Book Authority – 2022.

Short and Medium Studies

He has published dozens of short and medium-length studies since 1988 in journals including: *Cairo* (القاهرة), *Theatre* (المسرح), *Folk Arts* (الفنون الشعبية), *New Culture* (الثقافة الجديدة), *Theatre Horizons* (آفاق المسرح), *Teatro* (تياترو), and *Our Theatre* (مسرحنا).

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3. Introductions to plays for various volumes of the *Literary Illuminations* (إشراقات أدبية) series – Egyptian General Book Authority.

4. Introduction to and editing of Volumes 2, 3, 4, 5, and 6 of the *Complete Works of Naguib Surur* (الأعمال الكاملة لنجيب سرور) – Egyptian General Book Authority.
5. Introduction to the play *Ali Baba* (علي بابا) by Tawfiq al-Hakim – Egyptian General Book Authority.

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1. *A Husband's Love Affairs* (غراميات زوج) – A comedy in two acts – 1995.
2. *The Absent* (الغائب) – A one-act drama – published in *Theatre Horizons* magazine.
3. *The Age of Chaos* (زمن الفوضى) – A dramatic elegy in one act.
4. *Paradise of the East* (فردوس الشرق) – A 30-episode radio drama series broadcast by the Cultural Program Radio in 2009, starring: Galal El-Sharkawy, Manal Salameh, and a group of Egyptian radio drama stars; Music by: Michel El-Masry, Directed by: Ragab El-Halawani.

Academic and Professional Career

- **Demonstrator**, Department of Drama and Criticism, Higher Institute of Theatrical Arts (appointed July 27, 1989).
- **Assistant Lecturer**, Department of Drama and Theatrical Criticism (appointed 1998).
- **Lecturer**, Department of Drama and Theatrical Criticism (appointed 2005).
- **Associate Professor**, Department of Drama and Theatrical Criticism (appointed 2010).
- **Head of the Department of Drama and Theatrical Criticism** (from 2010 until he resigned from the chairmanship in November 2017).
- **Professor**, Department of Drama and Theatrical Criticism (appointed May 2020).
- **Member of the Permanent Promotions Committee** in the fields of Drama and Theatrical Criticism at the Academy of Arts.
- **Head of the Department of Drama and Theatrical Criticism** (from July 2020 until he resigned from the chairmanship in February 2021).

He has supervised and examined numerous Master's and Doctoral (PhD) theses at the Academy of Arts, Alexandria University, Menofia University, Ain Shams University, Zagazig University, Benha University, and Mansoura University.

In addition to teaching in the three departments at the Higher Institute of Theatrical Arts at the Academy of Arts in Cairo and the Academy of Arts unit in Alexandria, he taught at the Faculty of Mass Communication, Cairo University for several years, and the Department of Drama and Theatrical Criticism at the Faculty of Arts, Ain Shams University for several years. He has also been teaching undergraduate and postgraduate courses at the Higher Institute of Folk Arts for many years, and taught at the Higher Institute of Child Arts.

He worked on play reading panels at the Theatre Directorate of the General Authority for Cultural Palaces for many years, as well as radio drama reading panels at the Radio Sector in Maspero for several years before stepping down. He currently serves on the play reading committee at the Artistic House of Theatre under the Egyptian Ministry of Culture.